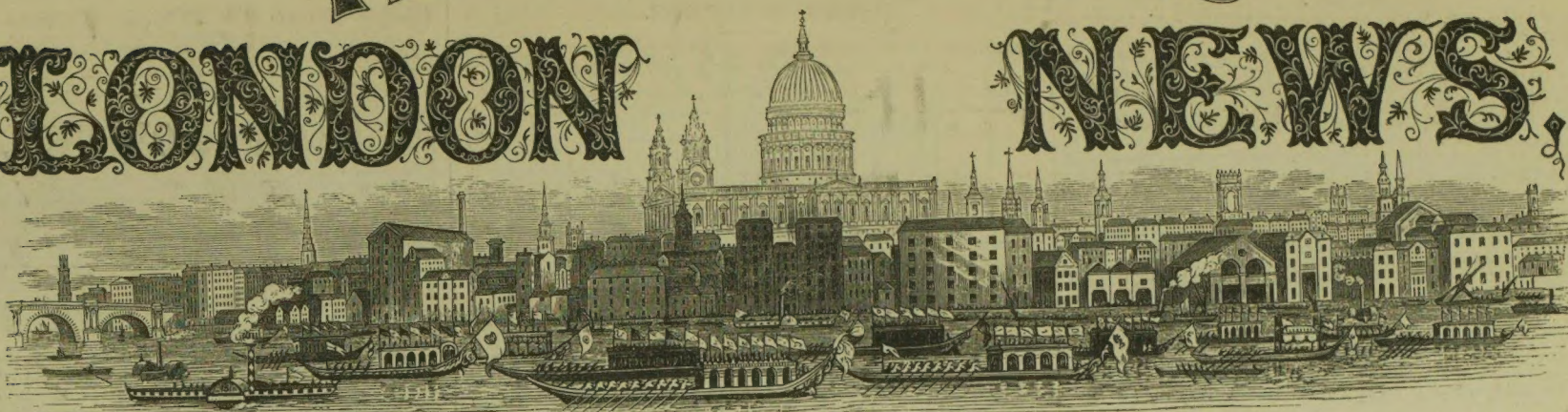


THE ILLUSTRATED LONDON NEWS



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No. 2081.—VOL. LXXIV.

SATURDAY, MAY 3, 1879.

WITH } SIXPENCE.
SUPPLEMENT } By Post, 6½D.



THE ZULU WAR: SAILORS OF H.M.S. SHAH CROSSING THE RIVER FOR THE RELIEF OF EKOWE.—SEE PAGE 426.
FROM A SKETCH BY SUB-LIEUTENANT SMITH-DORRIEN, R.N.

BIRTHS.

On the 24th ult., at St. Ann's Lodge, Stanwell, Middlesex, the Lady Eva Heathcote, of a son.

On the 28th ult., at St. Hilary's, Chester, the wife of the Rev. J. F. Buckler, M.A., Diocesan Inspector of Schools for Chester, of a son.

On the 24th ult., at Samer, Pas de Calais, France, the wife of Lieutenant C. G. Crautard, R.N., late of H.M.S. Rapid, of a son.

On Feb. 28, at Manipur, India, the wife of Lieutenant-Colonel James Johnstone, of a daughter.

On March 30, at 5, Monk-street, Spanish Town, Jamaica, the wife of J. C. Macgillivray, Auditor General of that Colony, of a daughter.

MARRIAGES.

On the 24th ult., at St. Peter's Church, Eaton-square, the Hon. Richard Stuart, second son of the late Lord Rayleigh, to the Hon. Augusta Neville, only child of Lord and Lady Braybrooke.

On the 23rd ult., at St. Mary Magdalen's Church, Brighton, Captain R. L. Arathorn, 58th Regiment, to Mary Julia, eldest daughter of the late Sir John Hargreaves, and sister of the present Baronet.

On the 24th ult., at Pitminster church, Somersetshire, by the Right Rev. the Bishop of Edinburgh, assisted by the Rev. George Edward Cotterill, Master at Brighton College, and the Rev. Alfred Elton, Vicar of the parish, Henry Bernard Cotterill, Esq., second son of the Bishop of Edinburgh, to Georgina, sixth daughter of Edmund Dewar Bourdillon, Esq., of Poundisford Park.

DEATHS.

On the 13th ult., Sir James Annesley Stewart, of Fort Stewart, in the county of Donegal, eighth Baronet, at an advanced age.

On the 26th ult., at Worthing, William Tribe, Esq., aged 85 years.

On the 28th ult., Richard Smethurst, Esq., of Ellerbeck, Lancashire, aged 54.

On the 24th ult., at Edinburgh, Charlotte Caroline, the wife of H. L. Halliwell, Esq., the Royal Scots.

On the 24th ult., at Sgarborwen House, Aberdare, Glamorganshire Samuel Thomas, Esq., colliery proprietor, aged 79.

On the 6th ult., at Cannstatt, Wurtemberg, in his 12th year, Urie, the only and beloved son of Captain B. Greaves, of Woodthorpe Hall, Yorks.

* * The charge for the insertion of Births, Marriages, or Deaths is Five Shillings for each announcement.

CALENDAR FOR THE WEEK ENDING MAY 10.

SUNDAY, MAY 4.

Third Sunday after Easter.

Morning Lessons: Num. xxii.; Luke xxii. 54. Evening Lessons: Num. xxii. or xxiv.; 1 Thess. i.

St. Paul's Cathedral, 10.30 a.m., Rev. Prebendary Dyne; 3.15 p.m., —; 7 p.m., the Bishop of Melanesia.

Westminster Abbey, 10 a.m. —; 7 p.m., the Bishop of Rochester (for the National Temperance League).

St. James's, noon, probably Rev. Francis Garden, Sub-Dean of the Chapels Royal.

Whitehall, 11 a.m., Rev. A. F. Kirkpatrick; 3 p.m., Rev. Dr. Maclear (first Boyle Lecture).

MONDAY, MAY 5.

Royal Academy Exhibition opens.

Royal Institution, general monthly meeting, 5 p.m.

Geologists' Association: excursion to Newbury from Paddington, 9 a.m.

Victoria Institute, 8 p.m. (Professor Lee, of Glasgow).

Farmers' Club, 4 p.m. (Mr. F. Street on the Management of Heavy Land, and discussion).

Musical Association, 5 p.m. (Mr. W. Spottiswoode on Beethoven and Combination Tones).

Medical Society, 8.30 p.m. (annual creation by Mr. Water Coulson, and conversation).

Odontological Society, 8 p.m.

TUESDAY, MAY 6.

Full Moon, 6.12 a.m.

Drawingroom to be held by the Queen, Buckingham Palace, 3 p.m.

Christian Knowledge Society, 2 p.m.

Royal Institution, 3 p.m. (Professor Ernst Pauer on Schumann, with illustrations).

Colonial Institute, 8 p.m. (Professor Owen on the Extinct Animals of the Colonies of Great Britain).

Gresham Lectures, 6 p.m. (Dean Cowie on Geometry), four days.

Society of Biblical Archaeology, 8.30.

Institution of Civil Engineers, 8 p.m. (Discussion on Street Carriage-way Pavements).

Pathological Society, 8.30 p.m.

Royal General Theatrical Fund, amateur afternoon performance at the Haymarket.

London Academy of Music, soirée, St. George's Hall.

WEDNESDAY, MAY 7.

Agricultural Society, noon.

Literary Fund, annual dinner, Willis's Rooms—the Lord Chancellor in the chair.

Potanie Society, promenade, 3.30 p.m.

Society of Arts, 5 p.m. (Mr. W. Lloyd Wise on the Government Patent Bill).

Entomological Society, 7 p.m.

British Archaeological Association, anniversary, 4.30 p.m.

Iron and Steel Institute, annual meeting at Civil Engineers' Institution (three days).

THURSDAY, MAY 8.

Drawingroom to be held by the Queen, Buckingham Palace, 3 p.m.

British Museum reopens.

Royal Institution, 3 p.m. (Professor Dewar on Dissociation).

London Mathematical Society, 8 p.m. (papers by Dr. Hirst, Professors Cayley and Clifford, and Mr. E. J. Routh).

Royal Society, 8.30 p.m. (Mr. F. Spottiswoode and Mr. J. W. Moulton on Sensitive State of Electric Discharges through Rarefied Gases; papers by Mr. C. Tomlinson, Commander E. W. Creak, and Mr. W. Ellis).

Society of Antiquaries, 8.30 p.m.

Royal Society Club, 6.30 p.m.

FRIDAY, MAY 9.

Half-Quarter day.

Botanic Society, lecture, 4 p.m.

Clinical Society, 8.30 p.m.

Architectural Association, 7.30 p.m. (Mr. J. Neale on the Measurement of Old Buildings, having special reference to St. Alban's Abbey).

Royal Institution, 8 p.m. (Sir John Lubbock on the Habits of Ants, 9 p.m.).

Quackett Microscopical Club, 8 p.m.

SATURDAY, MAY 10.

Royal Institution, 3 p.m. (Mr. H. H. Statham on Architecture—Romanesque and Early Gothic).

Geologists' Association: excursion to Orpington, &c., from Charing-cross, 1.40 p.m.

New Philharmonic Society, orchestral concert, St. James's Hall.

Newspaper Press Fund, annual dinner, Willis's Rooms—the Earl of Rosebery in the chair.

Savoy, 11.30 a.m., Rev. H. White, the chaplain; 7 p.m., Ven. Archdeacon Denison.

Temple Church, 11 a.m., probably Very Rev. Dean Vaughan, the Master; 3 p.m., Rev. A. Ainger, the Reader.

St. James's, Piccadilly, 3 p.m., Rev. Canon Farrar on the Union of the Spirit in the Bond of Peace.

Christian Evidence Society, St. John's, Charlotte-street, Fitzroy-square, 7 p.m., Rev. Cunningham Gekie, D.D., "Special Providence and Prayer, forms of the Miraculous, impugned as such."

MAY 5.

Institute of British Architects, anniversary, 8 p.m.

Society of Arts Cantor Lecture, 8 p.m. (Mr. W. H. Preece on Recent Advances in Telegraphy).

Society of Engineers, 7.30 p.m. (Mr. E. D. Barker on Hydraulic Continuous and Automatic Brakes).

Cabdrivers' Benevolent Association, festival dinner, Willis's Rooms—the Prince of Wales in the chair.

Hungarian Inundation Fund, concert at Royal Albert Hall, 8.30 p.m.

Anniversaries: Home and Colonial School Society, 1.30 p.m.; National Temperance League, Exeter Hall, 6.30 p.m.

MAY 6.

Statistical Society, 7.45 p.m. (Dr. W. Neilson Hancock on the Feasibility of Compulsory Education in Ireland).

Zoological Society, 8.30 p.m. (Mr. P. L. Selater, the secretary, on additions to the Menagerie; papers by Rev. H. B. Tristram and Mr. F. Moore).

Chester Races (three days).

Edinburgh Annual Dog Show.

Anniversaries: Church Missionary Society, Exeter Hall, 11 a.m. and 7 p.m.; British and Foreign Bible Society, St. Paul's (sermon by the Bishop of Rochester), 4 p.m.; Mariners' Friendly Society, 7 p.m.

Annual festivals: Printers' Pension Corporation; City of London Hospital for Diseases of the Chest, Cannon-street Hotel; University College Hospital, Willis's Rooms.

MAY 7.

Royal Albert Hall, Exhibition of Electric Light Apparatus (Lecture by Mr. W. H. Preece in presence of the Prince of Wales), 8.30 p.m.

Anniversaries: Sunday School Union, British and Foreign Bible Society, Exeter Hall, 11 a.m.; Early Closing Association, Langham Hotel, 8.30 p.m.

Obstetrical Society, 8 p.m.

Yorkshire Society School, anniversary dinner, St. James's Hall, 6.30.

Races: Newmarket First Spring Meeting; Ipswich.

MAY 8.

Inventors' Institute, 8.15 p.m.

Society of Arts, Chemical Section, 8 p.m. (Mr. W. H. Perkin on Alizarine, &c.).

Hilbert Lecture, Steinway Hall, 5 p.m. (Mr. P. Le Page Renouf on the Religion of Egypt).

Anniversaries: London City Mission, Exeter Hall, 11 a.m.; British Home for Incurables, Cannon-street Hotel, noon; Church Pastoral Aid Society, Freemasons' Hall, 2 p.m.; Sunday School Union, Exeter Hall, 6 p.m.

Ladies' Work Society, grand ball, Willis's Rooms.

Manchester International Horse Show (five days).

MAY 9.

City of London College, 6 p.m. (Dr. Heinemann on Political Economy).

Astronomical Society, 8 p.m.

Religious Tract Society, anniversary, Exeter Hall, 6.30 p.m.

New Shakspeare Society, 8 p.m. (Mr. E. Rae on Sudden Emotion, as shown in Shakspeare; papers by Mr. Wyke Bayliss and Mr. T. Tyler).

Alexandra Park Races.

THE WEATHER.

RESULTS OF METEOROLOGICAL OBSERVATIONS AT THE NEW OBSERVATORY OF THE ROYAL SOCIETY.

Lat. 51° 28' 6" N.; Long. 0° 18' 47" W.; Height above Sea, 34 feet.

DAY.	DAILY MEANS OF					THERMOM.		WIND.	
	Barometer Corrected.	Temperature of the Air.	Dew Point.	Relative Humidity.	Amount of Cloud.	Maximum, read at 10 a.m.	Minimum, read at 10 a.m.	General Direction.	Movement in 24 hours, read at 10 a.m. next morning.
April 20	29.349	42.7	40.6	92	1-10	54.9	38.1	E. SW.	191
21	29.470	40.3	34.6	82	10	44.9	39.2	N.	383
22	29.530	42.3	34.5	76	8	50.7	33.9	NNW. SW.	84
23	29.485	46.2	45.3	97	10	54.1	41.5	E. SE.	146
24	29.577	46.9	41.1	82	10	53.9	44.0	NNE. N.	156
25	29.960	46.5	42.6	87	10	56.9	35.0	NNE. S.	204
26	29.627	46.9	40.8	81	5	60.1	42.0	SW. W.	188

The following are the readings of the meteorological instruments, for the above days, in order, at ten o'clock a.m.:

Barometer (in inches) corrected	29.333	29.433	29.537	29.421	29.751	29.083	29.068
Temperature of Air	43.6	40.2	44.4	49.1	47.7	45.6	40.8
Temperature of Evaporation	43.6	38.6	40.9	47.7	45.6	48.6	45.4
Direction of Wind	E.	NNE.	NW.	ESE.	NW.	ESE.	WSW.

TIMES OF HIGH WATER AT LONDON BRIDGE FOR THE WEEK ENDING MAY 10.

Sunday.	Monday.	Tuesday.	Wednesday.	Thursday.	Friday.	Saturday.
h m	h m	h m	h m	h m	h m	h m
10 50	10 30	10 15	10 00	9 45	9 30	9 15

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Subscribers are specially advised to order the thick paper edition, the appearance of the engravings in the thin paper copies being greatly injured by the print at the back showing through.

Newspapers for foreign parts must be posted within eight days of the time of publication.

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Copies printed on thin paper may be sent to the Colonies and Foreign Countries at half the rates stated above; but their use is not recommended, the appearance of the Engravings being greatly injured by the print at the back showing through.

Newspapers for foreign parts must be posted within eight days of the time of publication.

SOCIETY OF LADY ARTISTS.—Gallery, 48, Great Marlborough-street.—EXHIBITION OPEN from Ten till Six. Admission, 1s. Catalogue, 6d. Free to Art-Union Prizeholders. Will CLOSE on Saturday, May 3.

INSTITUTE OF PAINTERS IN WATER COLOURS.

THE FORTY-FIFTH ANNUAL EXHIBITION is NOW OPEN, from Nine till Six. Admission, 1s.; Catalogue, 6d.

Gallery, 55, Pall-mall.

H. F. PHILLIPS, Sec.

ELIJAH WALTON.—FOURTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS NOW OPEN. Alpine, Eastern, Isle of Wight, &c.—BURLINGTON GALLERY, No. 191, Piccadilly. Ten to Six. Admission, including Catalogue, 1s.

DORÉ'S GREAT WORK, "CHRIST LEAVING THE PRÆTORIUM," "CHRIST ENTERING THE TEMPLE," and "THE BRAZEN SERPENT," each 3ft. by 2ft.; with "Dream of Pilate's Wife," "Soldier of the Cross," &c., at the DORE GALLERY, 35 New Bond-st., W. Daily, 10 to 6. 1s.

CRYSTAL PALACE PICTURE GALLERY.—The Gallery is NOW OPEN for the 24th Season with an entirely New Exhibition of Oil and Water-Colour Paintings, by celebrated English and Foreign Artists, for Sale. For particulars apply to Mr. C. W. Wase, Superintendent of the Gallery.

CANTERBURY THEATRE OF VARIETIES.—Under Royal patronage.—VARIETY ENTERTAINMENT at Eight. PAT IN PARADISE at Nine, an entirely new Hibernian sketch, in which Miss Nelly Power will appear, supported by Misses Ada Broughton, and S. Powell, and Corps de Ballet. Prices, 6d. to 22s.

CANTERBURY.—MARQUEZ DE GONZA TROUPE at 10.30.—The Grandest Gymnasts the world has ever seen. The sensation of Paris, and patronised by three millions of people at the Hippodrome during the Exhibition.

HAMILTON'S AMPHITHEATRE, HOLBORN.

LAST FIVE WEEKS, owing to important Engagements, NIGHTLY at Eight; Mondays and Saturdays at Three and Eight. ZULU WAR: the Battle of Isandula. Cetewayo, the Zulu King, and his Military Kraal. Other events in rapid succession. HAMILTON'S ENTERTAINMENT and COLOSSAL SCENERY OF PASSING EVENTS—the Afghan War, Storming and Capture of the Fortress of All Musjid. On Tuesday next will be positively produced the thrilling event of the noble Defence of Rorke's Drift. O.L.C.M. Minstrels. War Dance by Zulu Warriors. The Lawyer's Clerk. Prices, 6d. to 3s.

ST. JAMES'S HALL.

THE MOORE AND BURGESS HOLIDAY PROGRAMME, pronounced by the entire daily and weekly Papers THE BEST AND MOST CHARMING ENTERTAINMENT IN LONDON, will be repeated EVERY EVENING at EIGHT O'CLOCK, and on MONDAY, WEDNESDAY, and SATURDAY AFTERNOONS at THREE also.

Fauteuils, 5s.; Sofa Stalls, 3s.; Area 2s.; Gallery, 1s. No fees. Children under twelve half price to Stalls and Gallery. EVERY EVENING, except Thursday and Saturday, at Eight; Thursday and Saturday at Three. Admission, 1s., 2s., 3s., 5s., and 6s.—ST. GEORGE'S HALL, Langham-place.

MR. and Mrs. GERMAN REED'S ENTERTAINMENT.

GRIMSTONE GRANGE: a Tale of the last Century, by Gilbert and Arthur A'Becket; Music by King Hall. Concluding with OUR CALICO BALL, a New Musical Sketch, by Mr. Corney Grain. EVERY EVENING, except Thursday and Saturday, at Eight; Thursday and Saturday at Three. Admission, 1s., 2s., 3s., 5s., and 6s.—ST. GEORGE'S HALL, Langham-place.

ALEXANDRA PALACE.—SEASON 1879-80.—SEASON TICKETS, admitting EVERY DAY, from MAY 1 NEXT until APRIL 30, 1880 (the only issue this year), price Half a Guinea, NOW READY, at all Entrances and Agents. Among the fixtures already made are—Grand Concerts by Artists of the Royal Italian Opera, Covent Garden, May 17 and June 14; Great Summer Dog Show of the Kennel Club (first time here), July 2 to 7; the Rose Show, July 5; Bull-dog Show, May 15, 16, and 17; Great Horse Show, June 29 to 30; Five Race Meetings, May 9 and 10 (next Friday and Saturday), June 7, &c. Mr. Sims Reeves, Mr. Edward Lloyd, and Madame Patsy engaged. 5th Concerts, May 24 and June 23; Operas; International Trotting Meetings; Summer Open-Air Concerts, &c.

MADAME JENNY VIARD-LOUIS'S GRAND ORCHESTRAL AND VOCAL CONCERT, ST. JAMES'S HALL, WEDNESDAY EVENING NEXT, MAY 7, at Eight O'clock. Orchestra of 94 eminent performers. Conductor—Mr. Wolf May. Programme.—Overture. "Tannhäuser" (Wagner); Air de Danse (seven variations), for strings alone (G. Salvayre). First time of performance in England; Aria, "Mento" (Lacini), Mozart; Herr Henschel; Entr'acte (Earl of Dunmore); Aria, "Mento" (Lacini); Concerto Pianoforte, F sharp minor (F. Hillier); Marche, first time of performance; Concerto Pianoforte, F sharp minor (F. Hillier); Phony, A major, Italian (Mendelssohn); Song, "Liebes gesandtnis" (Earl of Dunmore); Mille, Laura Stelzer; violin obligato, M. Saiton; Minuet, for strings alone (J. C. Rind); Overture, "Abu Hassan" (Weber). Tickets (Sofa and Balcony Stalls, 10s.; Stalls and Balcony, 5s.; Area, 2s. 6d.; Admission, 1s.), at usual Agents; and Austin's Office, St. James's Hall.

ORCHESTRAL FESTIVAL CONCERTS.—ST. JAMES'S HALL.—Under the patronage of T.R.H. the Prince and Princess of WALES, H.R.H. the Duke of Edinburgh, H.R.H. the Prince Leopold, H.S.H. the Duke of Teck, His Excellency Count Karolyi.

ORCHESTRAL FESTIVAL CONCERTS.—ST. JAMES'S HALL. MAY 5, 7, 8, and 12. Conductor, Herr Hans Richter. Leader, Herr Hermann Franke. Orchestra of 110 performers. Vocalists: Frau Schn-Proska (of the Royal Opera, Dresden), Fraulein Thelma Frielander, Fraulein Augusta Reisker, Herr A. Scholtz (of the Royal Opera, Hanover), and Herr Georg Henschel. Instrumentalists at the Chamber Concert: Herr Xaver Scharwenka (of Berlin) and Herr Grünfeld (of Vienna). Pianoforte, Herr Franke; and Herr Ernest Schliever (violin), M. Hollander (viola), M. Van Biene (violinello). Conductors of the Chamber Concert, Sir Julius Benedict and Herr Theodore Frantzen. Reserved Stalls, 21s. and 10s. 6d.; Reserved Balcony, 2s. and 10s. 6d.; Unreserved Balcony, 1s. Area and Gallery, 2d. Tickets and programmes for each concert are now ready, and can be obtained at the principal Music-sellers' and Agents', and at Austin's Ticket Office, St. James's Hall.

LYCEUM.—LADY OF LYONS.—Mr. Irving respectfully announces that, in response to the expressions of enthusiasm and delight with which the public has received the representations of THE LADY OF LYONS at the Lyceum Theatre, it will be REPEATED at 8.15 EVERY EVENING (excepting Wednesdays), when HAMLET will be performed.—LYCEUM.

HAMLET.—MORNING PERFORMANCES.—In accordance with the wishes of a large section of the public, Mr. IRVING has much pleasure in announcing a SERIES of MORNING PERFORMANCES of HAMLET, COMMENCING TO-DAY (SATURDAY), MAY 3, and EVERY SATURDAY MORNING DURING MAY, commencing at Two o'clock. Seats for the Special Performances may now be booked. Hamlet, Mr. Irving; Ophelia, Miss Ellen Terry.—LYCEUM.

OLYMPIC THEATRE.—THE WOMAN OF THE PEOPLE on TUESDAY, THURSDAY, and SATURDAY. MARRIED, NOT MARRIED, on MONDAY, WEDNESDAY, and FRIDAY EVENINGS, at 7.45. Conclude with BETTY MARTIN. Doors open at 7.15. Prices as usual.

THE ILLUSTRATED LONDON NEWS.

LONDON: SATURDAY, MAY 3, 1879.

National Finance has been the main topic of discussion in the House of Commons and of anxious consideration by the public since last we addressed ourselves to our Readers—National Finance, under the two aspects of quantity and quality, or, in other words, the amount of our expenditure and the modes in which we propose to deal with it. On the question embodied in Mr. Rylands' Resolutions the Ministers gained a majority of seventy-three; and, perhaps, if the country could be polled, an equal preponderance of opinion in favour of the manner in which the Budget settles the financial arrangements for the year would be recorded. We none of us prefer an interval of impecuniosity for the payment of our debts. At such a moment, it is easier to renew a bill and lose sight of the obligations it imposes than to meet it. Strictly speaking, the last expedient, however temporarily painful, is, we will not say the most honest, but the soundest and the best. But, in a general way, human nature is prone to put off to a more convenient season sacrifices which are felt to be immoderately heavy. The nation is passing through a severe crisis of commercial embarrassment. All its outgoings are looked to with a strong desire to keep them within the bounds of present practicability. All its income is apt to be regarded with sanguine expectations. All available possibilities of credit are liable to be dealt with as though they were assets—all augmentation of expenditure, as though it were an uncertainty which need hardly be accounted for until the day of settlement comes round. This, perhaps, is the present mood of the country. It certainly is not heroic; it is a departure from the traditional financial rules which for many years past have governed the proceedings of the Imperial Treasury. It is, in effect, a kind of mystification which in the abstract is condemned, but which in the concrete is found sometimes to be opportune, acceptable, and, occasionally, defensible. And just as discretion is proverbially described as the better part of valour, so what is called the courage of finance may sometimes require to be tempered and modified by judicious management.

Technical rules of public finance are excellent in their place, but are not always intelligible to the people. The judgment of the nation in regard to its income and expenditure naturally rests upon the broadest bases. If it knows its own resources; if it can compare them fairly with its estimated liabilities; if it be fully satisfied that it is not sinking into a muddle, out of which exit will be unusually difficult, it can be made to care very little for the conformity of the Chancellor of the Exchequer to precedents and standards which are of avail chiefly in his own office. How much have we spent? Is what we have purchased worth the money it has cost us? If so, how are we going to pay for it? Out of this year's income, or of the next? It will be seen that this mode of dealing with our responsibilities is, taken as a general rule, a sign of weakness. We cannot adjust by it the true relation of our expenditure to our revenue. No doubt circumstances may occur which demand an immediate outlay, almost without reference to the present income we are receiving. But when such circumstances present themselves year after year, and year after year cost more than our income is able to defray, one is apt to question whether the object at which we aim, in the policy which we pursue, lies within the scope of our national duty. We are bound to exercise a vigilant care over our national finances because, in this country and in accordance with the principles of Constitutional Government, we are trustees, as it were, one for another. If the pressure of present burdens, or if uncertainty as to the amount of future burdens, tends to cripple trade, to curtail industry, to limit commerce, to dishearten enterprise, it is an evil which each of us is called upon to weigh against whatever good may be thought to accrue from an augmented expenditure. England may at this time be thought of abroad as more powerful than she has been for half a century past. We do not ask whether such ascendancy is worth the cost for her own interests only,

but are they worth the cost to the interests of mankind? Is she making herself more powerful for good? Is her voice more potent for the amelioration of the oppressed in any part of the world? Is her example more morally suasive or successful than it was? Has she gained a firmer hold upon the consciences of other States, or upon their sympathies with what is right? In one word, is she leading the nations of the earth to a higher social, political, and moral development, or is she casting in their way stumbling-blocks of discouragement? The answer to these questions will, in the end, obtain the sanction of public opinion. If it prove favourable, no one will care much to investigate the technicalities of Finance. If it prove unfavourable, no dexterity of financial manipulation, no superficial plausibility, no subtlety of passing devices, will greatly alter the verdict of the people, or, at any rate, alter it for any lengthened period.

We confess to have been somewhat dissatisfied with the tone and general drift, on both sides, of the late debate. It appears to us to have been wanting in backbone. It was a battle of specialities, not, indeed, wanting a certain interest of their own, but lacking that breadth which is requisite to instruct the nation. That it was intensely interesting to Chancellors and ex-Chancellors of the Exchequer, and to financial experts in all parts of the House and the kingdom, we do not question. That it will do good by laying bare the springs of financial philosophy we should be very loth to deny. That things were said, on both sides, well worth pondering, it is but just as well as pleasant to admit without hesitation. But the debate, we think, will have no very great effect upon the action of the constituencies; and, although it exhibited a very high class of official talent, it will be forgotten, we fear, as a means of guiding the truthful and true deliberations of voters when next they shall be called upon to act upon the important trust confided to them by the Constitution.

THE COURT.

The Queen and Princess Beatrice arrived in Paris on the 24th ult., having travelled from Bayona via Arona, the Mont Cenis Railway, and Turin. Her Majesty was met at the railway station in Paris by Lord Lyons and Sir A. H. Layard, who attended her to the Embassy. The Duc de Nemours, the Comte and Comtesse d'Eu, and the Duc and Duchesse d'Alençon visited her Majesty, and Lord Lyons dined with the Queen. The members of the British Embassy were presented to her Majesty by Lord Lyons. The Queen travelled the next day to Cherbourg and embarked on board the Royal yacht Victoria and Albert, where she passed the night. The yacht left at half-past nine on Saturday morning, and reached Portsmouth at half-past two. Her Majesty and Princess Beatrice continued the journey over the South-Western and Great Western Railways to Windsor, arriving at the castle at twenty minutes past five o'clock. Prince Leopold arrived from Boyton. Prince and Princess Christian lunched with the Queen on Sunday. The Earl of Beaconsfield had an audience of her Majesty on Monday, and the Dean of Windsor dined with the Queen.

The Prince of Wales holds a Levée at St. James's Palace to-day (Saturday). The Queen will hold Drawing-rooms at Buckingham Palace on Tuesday and Thursday next.

THE PRINCE AND PRINCESS OF WALES.

The Prince of Wales, with Princes Albert Victor and George, arrived at Marlborough House the end of last week from Sandringham. The young Princes proceeded to Dartmouth to resume their studies on board her Majesty's ship Britannia. The Prince attended Divine service on Sunday at the Berkeley Chapel, Mayfair. On Monday his Royal Highness, accompanied by the Duke and Duchess of Edinburgh, inspected at the French Gallery, Exhibition-road, M. Basil Vereschagin's collection of paintings taken in Northern India. The Princess of Wales, with her daughters, who have remained at Sandringham, attended Divine service on Sunday at St. Mary Magdalen's Church. The Rev. T. Hervey officiated.

The Duke and Duchess of Edinburgh have been twice during the week to the Royal Italian Opera, Covent Garden, and have visited the Adelphi and the Strand Theatres. The Duke has inspected the "Views of Cyprus," by M. Corrodi, at the French Gallery, Pall-mall.

The Duke and Duchess of Connaught arrived at Malta on the 24th ult. from Palermo. Their Royal Highnesses were received on landing by the Governor, Sir Arthur Borton, and a guard of honour. The Duke and Duchess visited the San Antonio and Verdala Palaces, and held a reception at the Palace in the evening. The next day a grand review of troops was held, and the Duke and Duchess attended the races and went to the Opera. On Saturday they visited St. Paul's Bay, and on Sunday at midnight their Royal Highnesses re-embarked on board the Osborne for Smyrna.

Her Majesty has appointed Mr. Gainsford Bruce, of the North-Eastern Circuit, Solicitor-General of the County Palatine of Durham.

Sir Garnet Wolseley will, it is announced, return to this country from Cyprus early in May, at the request of the War Office, to serve upon a Military Commission.

In our notice last week of the Shakspeare Memorial Theatre and Hall at Stratford-on-Avon, the name of the architects, Messrs. Dodgshun and Unsworth, of Great Queen-street, Westminster, was inadvertently omitted.

The *Gazette* announces that the Queen has directed letters patent to be passed under the Great Seal granting the dignity of a Knight of the United Kingdom of Great Britain and Ireland unto Mr. Charles Arthur Turner, C.I.E., Chief Justice of her Majesty's High Court of Judicature at Madras.

The weekly return of metropolitan pauperism shows that on the last day of the third week in April the total number of paupers was 82,426, of whom 43,029 were in workhouses and 39,397 received outdoor relief. Compared with the corresponding weeks of 1878, 1877, and 1876, these figures show a decrease of 155,963, and 171 respectively. The number of vagrants relieved on the last day of the week was 746, of whom 570 were men, 144 women, and 32 children under sixteen.

THE CHURCH.

PREFERMENTS AND APPOINTMENTS.

Ady, W. H., to be Rector of Edgemoor.
Bailey, John; Vicar of Ebbwston-with-Allerton, near Scarborough.
Bentley, S.; Vicar of Bosbury, near Ledbury.
Butler, Henry Montagu; Prebendary of Holborn in St. Paul's Cathedral.
Cree, Thomas George; Rector of Cosherton, Pembrokeshire.
Flinn, P. M.; Rector of Shaftesbury Holy Trinity with St. Peter, Dorset.
Goodwyn, F. W.; Vicar of St. Andrew's, Sharrow.
Greenwood, Jabez; Rector of Udale, Carlisle.
Grey, John; Chaplain to the Bishop of Durham (elect).
Harris, William; Vicar of Llanarthney; Sixth Cursal Prebendary in the Cathedral Church of St. David's.
James, W. E.; Chaplain to the Bishop of St. David's.
Jenour, Maynard Edward; Chaplain to the High Sheriff for Lincolnshire.
Keddie, S. S.; Rector of West Allington, near Bridport.
Lawson, Frederick Pike; Vicar of Preston Deanery.
Long, R.; Chaplain to the Bishop of Durham.
Molyneux, George; Vicar of Penkhill, Stoke-on-Trent.
Powell, F.; Chaplain to the Bishop of St. David's.
Roderick, Daniel; District Chaplain of St. Peter's, Swansea.
Sanday, W.; Chaplain to the Bishop of Durham (elect).
Williams, John; Vicar of Worth Matravers.
Wodehouse, Constantine Griffith; Rector of Parham.
Wray, Henry; Vicar of Crawleydown, Chichester.—*Guardian*.

The Rev. R. J. Simpson, Vicar of St. Clement Danes, Strand, has declined the bishopric of Barbadoes.

The Bishop of St. Albans has reopened the parish church of Little Thurrock, near Grays, restored at a cost of £1300.

The Bishop of Durham has consented to become a patron of the Free and Open Church Association, of which Earl Nelson is president.

The foundation-stone of a new church for Killinghall, near Harrogate, was laid last Saturday afternoon by Sir Henry D. Ingilby, Bart., of Ripley Castle.

Under the presidency of the Archbishop of Canterbury, the annual meeting of the Society for the Propagation of the Gospel was held on Tuesday at Willis's Rooms.

The Rev. H. Swann, who has been for ten years assistant Curate of St. Mathew's, City-road, has been elected assistant secretary of the Society for the Propagation of the Gospel.

The Archbishop of York on Saturday, April 19, opened the new Church of St. Lawrence, Tinsley, near Sheffield, which has been erected, at a cost of £5000, by Mrs. W. Overend, of Retford, in memory of her former husband, Mr. G. Hannafield.

The Chaplain of the Duchess of Somerset's College for Widows, Froxfield, hopes that relatives of the many widows, clergy and lay, who have benefited by it will aid him in completing the restoration of Huish church (which was quite unsafe), in the gift of the trustees, and who have given liberal aid. The deficiency is about £120. Address the Rev. R. A. Dartnell, Huish Rectory, Marlborough.

Yesterday week the consecration of Canon Lightfoot as Bishop of Durham took place in Westminster Abbey. The ceremony was performed by the Archbishop of York, the assistant Prelates being the Bishops of London, Winchester, Carlisle, Ely, Manchester, Truro, and Sodor and Man, the Dean of Westminster also taking part in the service. The sermon was preached by Dr. Westcott, Regius Professor of Divinity, Cambridge.

The dedication-stone of the Church of St. Mark, being erected in the southern part of Hanwell, Middlesex, was laid on the 25th ult. by Mr. Coope, M.P., in the presence of a large assembly. This new church will supply a pressing need of a portion of the inhabitants. It will, when completed, accommodate 600 persons, and is being built from the design of Mr. William White, of Wimpole-street. Mr. Coope presented £105 to the building fund.

The New Testament Company of Revisers assembled on Tuesday week in the Jerusalem Chamber for their eighty-eighth session. The Bishop of Gloucester and Bristol presided. The other members present were the Master of the Temple, the Dean of Lichfield, the Dean of Rochester, the Dean of Westminster, Archdeacon Lee, Archdeacon Palmer, Professor Brown, Professor Hort, Professor Milligan, Professor Newth, Professor Vance Smith, Prebendary Humphry, Prebendary Scrivener, Dr. Angus, and Dr. Moulton. The company proceeded with the consideration of final suggestions upon the Gospel of St. Luke.

The following testimonials are reported in the *Guardian*:—The Rev. W. Carpenter, Vicar of Guyhirn-with-Ring's End, has been presented by his parishioners and friends with a handsome silver salver, and a tea and coffee service, bearing the following inscription: "Presented to the Rev. W. Carpenter, M.A., Vicar of Guyhirn-with-Ring's End, by his parishioners and friends, in token of their respect and esteem, and in hearty appreciation of his kind, faithful, and indefatigable labours during the last eight years."—The Rev. Arnold W. Savory, late Curate of Christ's Church, Bradford, has been presented with a silver pocket communion service by "teachers, scholars, and friends of Christ's Church," and also with an album of photographs by the teachers of the boys' Sunday school.

Mr. Owen Boyle, of Landguard Light, Suffolk, has placed in the Church of St. Just, in Penwith, near Penzance, a stained glass window, in memory of his only son, Owen, a promising young man of eighteen, who, in the winter of 1877, was washed off the Longships rocks, to the lighthouse on which he had recently been appointed lightkeeper. The window is the work of Messrs. Eardley and Powell, of Dublin.—An heraldic stained-glass window, designed by Mr. J. Clarke, F.S.A., and executed by Messrs. Clayton and Bell has been placed in the Edmund de Langley Chapel, attached to All Saints' Church, King's Langley. It is the gift of her Majesty, in memory of Prince Edmund de Langley, the fifth son of Edward III., and first Duke of York. The Prince is the direct ancestor of the Queen, and his remains lie by the side of those of his wife, Isabel de Castile, under a magnificent altar tomb within the chapel.—Another of the handsome series of Munich windows, by Mayer and Co., has been placed in the parish church of Stoke-on-Trent.

At the Royal Horticultural Society's Flower Show, on May 27, and two following days, £1000 will be given in prizes.

The collection of modern pictures belonging to the late Mr. Joseph Arden, of Rickmansworth Park, was sold last Saturday by Messrs. Christie, the sale realising £17,251.

Messrs. Bolitho, Sons, and Co., bankers, Penzance, have bought the whole of the assets of the Union Bank, Helston, at a price which will enable the trustees to pay the creditors 15s. in the pound. The value of the land alone is close on £100,000.

An engraving has been published by Mr. Graves, after Mr. T. J. Gullick's picture, exhibited at the Academy about twelve years back, illustrating the text, "And remembering the words of Jesus, Peter went out and wept bitterly." The engraver has not fully realised the intense expression of remorse in the face of the Apostle, but in other respects the original is fairly well rendered.

THEATRES.

Morning performances appear now to have established themselves as ordered things in theatrical practice. They have, too, their special uses and conveniences, and admit of starting-points for new experiments. It is probable that future managements may see the expediency of carrying the innovation still further. The new management of the Olympic, now under the sway of Miss Fanny Josephs, availed itself on Saturday of the modern practice for the production of a play new to London, though not to the provinces, played by the efficient company of comedians engaged by the late Madame Beatrice, and who are now employed by the director of the popular theatre in Wych-street. They have inherited from their talented leader a copious repertoire of carefully selected pieces, enough to furnish of themselves a well-conducted theatre with a regular series of dramas for several seasons to come. The drama now submitted to notice is by Mr. Frank Harvey, and is entitled "Married, not Mated," in four acts. The title sufficiently tells the story of the play, which represents the intrinsic antagonism of the aristocratic and trading classes. The story is simply, not unskillfully told; the position is clearly indicated, and the characters are well fitted for the performers. We should have mentioned that the company are under the management of the author, Mr. Frank Harvey, especially at the request of the late Madame Beatrice, a fact which sufficiently illustrates the nature of the enterprise. The interest of the play arises from the contrast of characters. A baronet's daughter, wedded to the son of a butterman, naturally makes use of the opportunity of advancing her own supposed interests, and, by her extravagance and misconduct, recklessly involves her husband in serious pecuniary difficulties. She then forsakes him and flies to Paris with a lover whom she had formerly jilted. A similar infidelity had taken place on the part of the husband, who had forsaken a loving cousin to marry the Baronet's daughter. Margaret Weston (Miss Eliza Saville) and Maude Pentreath (Miss Emma Robbards) are thus brought into collision; and Sir Harold Pentreath (Mr. James Carter-Edwards), the sponging nobleman, is made to look exceedingly small beside the honest Matthew Lambert (Mr. T. B. Appleby), who returns gladly to his chandler's shop and his fitting sphere. In the end, Margaret Weston's faith and honesty win, and Maude, in pursuit of Parisian pleasures, catches a fatal cold, and dies. This leaves the cousins at liberty to intermarry, and find in each other a fitting mate. The dialogue possesses most of the qualities for which Madame Beatrice's leading pieces are remarkable; the principal being the fitness of the dialogue for stage declamation, a quality which in this case conduces signally to the decided success of the piece.

The Adelphi likewise had its matinée performance on Saturday. Mr. Tom Taylor's "Ticket-of-Leave Man" was the piece performed, and proved exceedingly attractive. Mr. Henry Neville was Bob Brierly, and again fully justified his claim to the character. Mr. R. Pateman as Dalton, and Mr. Charles Harcourt as Hawkshaw, much strengthened the cast. Meller Moss, as sustained by Mr. Flockton, was as grotesque and Hebraic as the most extreme example that Whitechapel could afford. Green Jones proved to be very amusing in the hands of Mr. F. Charles. The May Edwards of Miss Lydia Foote was excellent. Indeed, the piece was satisfactorily cast throughout. It was efficiently placed on the boards, and complete in all its accessories.

A change of name presents the Aquarium from a new point of view as "The Imperial." Miss Marie Litton is the caterer for this fashionable theatre. "She Stoops to Conquer" has experienced a reception which identifies it with the house. This comedy is now followed by a burlesque of "The Lady of Lyons," written by Mr. W. Younge, the actor, exhibiting much cleverness, with a fond skill in punning which dallies with absurdity as a primary condition of human speech. The chief feature of the treatment consists in rhyming the dialogue of the original, reducing the stilted to the doggerel, and the serious to the jocose. However, the course of the action furnishes excellent opportunities for Miss Lydia Thompson to exhibit her fascinations. Mr. Lionel Brough succeeds well as an exaggerated Claude Melnotte. A clever duet between Pauline and her lover, containing classic allusions to recent events and modern celebrities, occasions much excitement and laughter. Parts of the treatment show an ambitious aim in the writer, who will probably receive encouragement to proceed.

There were 2636 births and 1771 deaths registered in London last week. Allowing for increase of population, the births exceeded by 72, and the deaths by 236, the average numbers in the corresponding week of the last ten years. The deaths included 10 from smallpox, 57 from measles, 25 from scarlet fever, 17 from diphtheria, 88 from whooping-cough, 18 from different forms of fever, and 14 from diarrhoea. In Greater London 3245 births and 2115 deaths were registered. The mean temperature of the air was 44.7 deg., being 3.6 deg. below the average. The recorded duration of sunshine was equal to 12 per cent of its possible duration.

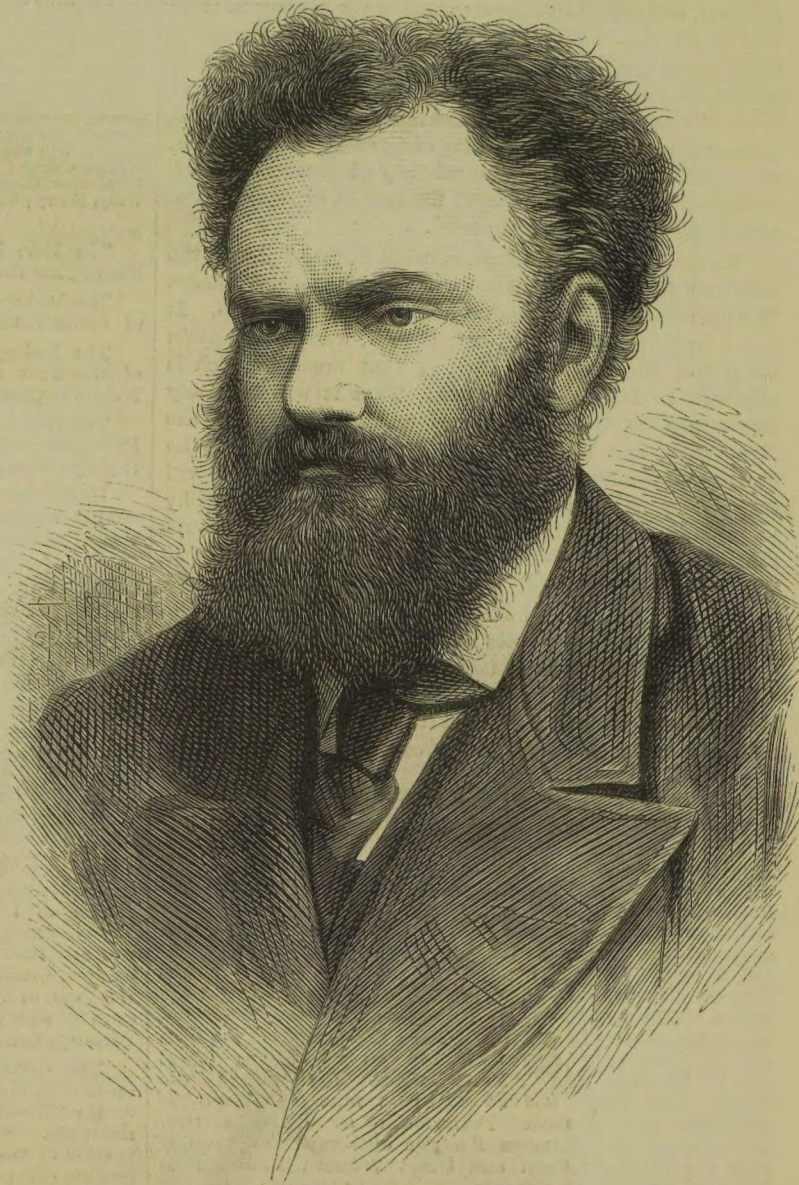
A meeting of the Royal National Life-Boat Institution was held on Thursday at its house, John-street, Adelphi. A considerable sum in rewards was granted to the crews of life-boats for recent services. Rewards were granted to the crews of shore-boats for saving life from wrecks on our coasts; and payments amounting to £1300 were made on different life-boat establishments. The receipt of various contributions and legacies was announced, including a donation of £200 from the Misses Brooke, sisters of the late John Brooke, Esq., Q.C. Reports were read from the four inspectors of life-boats on their recent visits to the coast.

The annual meeting of the members and subscribers to the London Art-Union was held on Tuesday in the Lyceum Theatre, the chair being occupied by Lord Houghton. The report, which was read by the secretary, Mr. L. Pocock, stated that the sum subscribed for the year now closed amounted to £12,482; of which £6562 was allotted for prizes, £735 was set apart for providing works of art for accumulated payments, £2319 for printing of the year, almanack, exhibition, &c., and £2865 for agents' commission and charges, &c. The prizes comprised some novelties in reduced copies of "The Little Carpenter" and "The Little Boat-builder," by E. B. Stephens, A.R.A.; a bust of the late Princess Alice, by Mrs. Thornycroft; and a portfolio of drawings of animal life, by Sir J. Gilbert, Mr. Harrison Weir, &c. The amount to be expended on prizes comprised one work at £200, two works at £150 each, two at £100 each, six at £75, eight at £60, eight at £50, twelve at £45, fourteen at £40, fourteen at £35, fourteen at £30, sixteen at £25, twenty at £20, twenty at £15, and thirty at £10; one bronze group, "America;" two bronze statuettes, "The Warrior;" twenty china tazzas; one hundred framed proofs, "Countess of Bedford;" twenty Parian statuettes, "The Little Boat-builder;" thirty busts of the Princess Alice; and one hundred portfolios of twenty-four plates of animal life. These, with the prizes given to unsuccessful members of ten years' standing, make the total number of prizes 630. The report was unanimously adopted.

NEW ASSOCIATES OF THE ROYAL ACADEMY.



MR. LUKE FILDES, A.R.A.



MR. VAL. PRINSEP, A.R.A.

LUKE FILDES, A.R.A.

Mr. Fildes was born October 18, 1844. After some preparatory study in the provinces he came to London in the autumn of 1863, and entered the Art-Schools at South Kensington, where he studied for two years; and in 1866 he became a student of the Royal Academy. Very soon after Mr. Fildes began to draw on wood for various illustrated periodicals, and young as he was, and unpractised and unknown, his second drawing was accepted for engraving by the *Illustrated London News*. Among the serial illustrations which brought him into public notice were those for the English version of Victor Hugo's "*L'homme qui rit*," and the last works of Dickens and Lever—viz., "*The Mystery of Edwin Drood*," and "*Lord Helgobbin*." During the time he was thus occupied drawing for the wood engraver he employed his leisure in painting, and he exhibited his first oil picture, entitled "*Fair, quiet, and sweet rest*," at the Royal Academy in 1872. In the following year he exhibited also at the Academy another charming boating subject with a pair of lovers, called "*The Simpletons*." This was succeeded in 1874 by "*Applicants for admission to a Casual Ward*," one of the most original and pathetic pictures of our day. To the Academy Exhibition of 1875 Mr. Fildes only contributed a single figure called "*Betty*," which, under the title of "*The Milk Maid*," was published by this Journal as a Coloured Supplement. "*The Widower*" (1876) and "*Playmates*" (1877) came subsequently; but last year the artist did not exhibit, being occupied with an elaborate picture, which is noticed by us in the present Number. Mr. Fildes was an exhibitor at the Vienna and Philadelphia Exhibitions, where he was awarded medals.

VALENTINE C. PRINSEP, A.R.A.

Mr. Val. Prinsep was born in 1838, at Calcutta. He was intended for the Indian Civil Service, and after a year's study at Haileybury College was in 1856 appointed to that service, but gave up his appointment to become an artist. He studied under Mr. G. F. Watts, R.A. (who for many years resided in intimate proximity with Mr. Prinsep's family), and then in Paris under Gleyre. In 1862 he exhibited his first picture at the Royal Academy, and has been an exhibitor every year since that date. We have not space to give a list of even Mr. Prinsep's principal works, as every year one or more pictures of a certain mark have appeared from his hand. His subjects have generally been graceful incidents of social life



MR. J. MAC-WHIRTER, A.R.A.

in the last century, or Oriental scenes, and their treatment has always been noticeable for uncommon qualities of colour. In 1876 the choice fell appropriately on Mr. Prinsep to paint a large historical picture commemorative of the proclamation at Delhi of her Majesty as Empress of India. In November of that year he proceeded to India to make the necessary studies, and was away fourteen months. The picture, which is 27 feet in length, will include portraits of the leading notabilities, British and native, who attended the brilliant ceremony. The artist's gigantic task will probably be completed early next year. Since his return Mr. Prinsep has published a book giving a very frank and entertaining account of his travels in India.

JOHN MAC-WHIRTER, A.R.A.

Mr. Mac-Whirter was born near Edinburgh, March 27, 1839. He commenced his art-education at Edinburgh in the art-schools known as the Board of Manufactures. He studied from "the antique" and "the life" under Robert Scott Lauder, R.S.A., and John Ballantine, R.S.A., but at the same time worked much from nature among the Pentland Hills and neighbourhood. His fellow-students were his present fellow-Academicians and Associate, Messrs. Orchardson, Pettie, and Peter Graham. Mr. Mac-Whirter exhibited at the Royal Scottish Academy when he was only thirteen years of age, and continued to exhibit there till he came to reside in London, ten years ago. In 1865 he first exhibited at the London Royal Academy, and the following year his "*Loch Coruisk, Skye*," attracted much notice. This was followed by "*Daybreak*," "*Depths of the Forest*," "*The Isle of Skye*," characteristic pictures of donkeys, in pelting rain or out in the snow; "*Night*," "*Land of the Mountain and the Flood*," "*Nemo me impune lacessit*," "*Strayed Sheep*," "*The Source of a River*," "*The Lady of the Woods*" (a birch-tree), "*Spindrift*," "*The Three Graces*," and "*The Vanguard*." This artist has also studied in Rome; he has made sketching tours in Norway, Sweden, Switzerland, Tyrol, and Italy; and last year he visited California, and made studies in the Yosemite Valley.

The statue of Mr. Gladstone executed by Mr. Theed, forming a companion statue to those of Mr. John Bright and Mr. Villiers, has been placed in Manchester Town Hall. The statue is life size, and the right hon. gentleman is represented as addressing an assembly.

THE NEW PRESIDENT OF THE ROYAL ACADEMY.



SIR FREDERICK LEIGHTON, P.R.A.

Sir Frederick Leighton, P.R.A., the new President, was born Dec. 3, 1830, and is the son of Frederick S. Leighton, Esq., M.D. At a very early age he conceived a passion for art, and at eleven took lessons in drawing at Rome. From Rome his parents went to Berlin, where he became an Academy student. During the winter of 1845-6, which was spent in Florence, his parents decided, being encouraged thereto by Hiram Powers, the American sculptor, that their son should adopt painting as a profession. On returning to Germany young Leighton became a pupil of Steinle, of the school of Overbeck. In 1848-9 he lived at Brussels, where he painted his first pictures, one of them representing Cimabue finding Giotto drawing in the fields. The following winter was spent in Paris, whence he returned to Frankfort and resumed his studies for three years under Steinle, to whom he considers himself deeply indebted. The three winters from 1852 were spent in Rome, where he executed his large picture of "Cimabue," representing the carrying in triumphal procession of that painter's "Madonna" from his house to the Church of Sta. Maria Novella. The Madonna is said to have excited so much wonder and joy that the quarter in which Cimabue lived acquired the name of the Borgo Allegro, which it still retains; the story is, however, disputed by recent writers. When Mr. Leighton's picture was exhibited at the Royal Academy in 1855 it made a great and well-deserved impression on the public, and was purchased by the Queen. It was the outcome of some twelve years' careful and elaborate training in the best schools abroad, at a time when

the public was little conversant with Continental art; and Sir Frederick has not surpassed, if he has equalled, his first success. The painter's succeeding works were naturally regarded with much interest; but it was not till the exhibition of the "Dante in Exile" in 1864 that he made any approach to the "Cimabue." After the exhibition of this picture the artist resided again for a while in Paris, and profited by the advice of Robert Fleury, Ary Scheffer, and other eminent French painters. From this time Sir Frederick was a constant exhibitor at the Royal Academy; it is not necessary, however, to give the long list of his works: they may be found in "Men of the Time." The President's tastes and sympathies have varied considerably. His residence in Florence excited admiration for Florentine art, and inclined him to mediæval subjects. Scriptural or historical incidents have been treated in a strictly Academic manner, half German half French; his rendering of classic themes recalls the elegant sentiment of Praxiteles and the later Greek artists, even when the full forms seem to aim at Phidian grandeur. Frequently the intention seems to be solely to charm the eye with graceful contours and a harmonious disposition of sweet and delicate tones, with no such heed of nature as might interfere with the artist's conception of a lovely decorative effect. The nearest approach to realism is in some male portraits—as, for example, that of Captain Burton, exhibited a few years back. Sir Frederick's art, in short, is essentially a reflex—the transmission of Continental phases of feeling and

technique; hence his characteristic "style" or "styles." Perhaps, however, he would have gained as an artist had he had fewer teachers and less training under them—had he developed for himself a "style," in the higher sense, direct from nature. In this way only did the great *capi-scuole* win their triumphs of originality; in this way have been produced the great works which alone, as all experience shows, live through every fickle change of capricious fashion. From time to time Sir Frederick has turned his attention to sculpture, and we understand that he made *maquettes* for his picture of the "Daphnephoria." At length, emulating perhaps the success of his near neighbour and friend, Mr. Watts (in conjunction with Mr. Boehm), he executed the bronze statue "Athlete struggling with a Python," which was exhibited at the Academy two years back, and at the Paris International last year, where it was awarded a gold medal. This is remarkable for the energy of the action, and the artist seems to gain decidedly in masculine power by the change of material.

Living as the President did at an early age in the capitals of France, Germany, and Italy, he naturally acquired the languages of those countries almost as proficiently as his native tongue; but, according to the *Portfolio*, he "never got on much in Latin and Greek." His travels have extended beyond those countries to the East. He has also received a fair musical education. By the Institute of France he has been elected as corresponding member for England.

FOREIGN AND COLONIAL NEWS.

FRANCE.

On Sunday, the fifth day of the Paris Spring Meeting, the usual six events comprised the Prix d'Iéna for three-year-olds and upwards, with £120 of added money; the Prix de Bagatelle, for three-year-olds and upwards, with £280; the Poule d'Essai, for colts and fillies born in 1876, with £600; the second year's heat of the Twenty-first Prix Biennial, for horses born in 1875, with £400; the Prix de l'Espérance, for certain three-year-olds, with £240; and a Handicap, for four-year-olds and upwards, with £200. Altogether the added money for the day amounted to £1840. The most important races were the Poule d'Essai and the Prix Biennial. The former was won by Count F. de Lagrange with Zut, beating his stable-companion Ismael and M. Fould's Avermes.

President Grévy on Sunday morning signed a decree granting pardon to 307 convicts who were concerned in the insurrection of 1871.

The publisher of the *Révolution Française* has been condemned to three months' imprisonment and a fine of 1000f. for publishing a letter justifying the Commune.

A Bonapartist, the Marquis d'Anlau, was elected on Sunday for the arrondissement of Nyon, in the Drôme, defeating his competitor, M. Richard, the Republican Mayor of the town, by 4459 to 4336. The Marquis d'Anlau's previous election had been invalidated.

The Duc de Penthièvre, son of Vice-Admiral Prince de Joinville, has resigned his naval lieutenantancy.

Madame Pothuau, wife of the French Ambassador in London, died in Paris on Friday, April 25. She was attacked with inflammation of the lungs on the previous Tuesday, and the symptoms soon became so grave that Admiral Pothuau was telegraphed for, and arrived on Friday morning by the six o'clock express. Madame Pothuau was thirty-eight years of age. The funeral service over her remains was celebrated on Monday morning in the Madeleine Church.

The Government have awarded gold medals to Messrs. John E. Smythe, Horatio Pritchard, W. Leigh, and H. S. Perry, employés of the Submarine Telegraph Company, for their gallant assistance in rescuing the crew of the French lugger *L'Ange*, wrecked on the Cornish coast on Feb. 1 last.

SPAIN.

The Infanta Christina, daughter of the Duke of Montpensier, and elder sister of the late young Queen of Spain, died on Monday afternoon at Seville, in her twenty-seventh year. King Alfonso has gone to Seville.

ITALY.

The Chamber of Deputies on Monday adopted the supplementary convention concluded by the Government with Germany and Switzerland relative to the completion of the St. Gothard Railway. The House afterwards began the discussion of the bill relating to the construction of new railways.

Prince Frederick Charles of Prussia has arrived in Rome. Dr. Newman has been received by the Pope with great marks of courtesy.

General Garibaldi has addressed a manifesto to the Italian people, in which he announces the course of action to be pursued by the League of the Democracy.

HOLLAND.

The King and Queen, accompanied by the Duke and Duchess of Saxe-Weimar, left Amsterdam on Monday morning for the Hague, which their Majesties entered in state the same day.

GERMANY.

The birthday of the Czar, on Tuesday, was observed at Wiesbaden with festivity. The Emperor William gave a dinner to the notabilities of the Russian colony. The chief civic dignitaries of the place and others were invited. His Majesty continues to enjoy excellent health and takes long drives.

Dr. Simson has been appointed President of the Supreme Court of Justice in Germany.

The German Reichstag reassembled on Monday after the Easter holidays. A letter from Prince Bismarck was presented, and referred to a Committee of the House, asking the assent of Parliament to the criminal prosecution of Deputy Hasselmann for contravention of the Socialist law, in smuggling into Berlin the *Deutsche Zeitung*, a paper of his appearing in Hamburg.

The German people, finding their remonstrances with the Government against their Protectionist policy to be of no avail, are now addressing their petitions to Parliament alone.

AUSTRIA-HUNGARY.

The silver wedding of the Emperor and Empress of Austria was celebrated on Thursday, April 24, in the new votive Church of St. Saviour, Vienna, the consecration of which also took place. The open-air festivities were marred by the weather, the day being very wet, and the projected grand allegorical procession had to be postponed. On Friday evening Count Andrassy gave a soirée, which is stated in telegrams to have been "of a most brilliant character." The procession of carriages conveying the guests took two hours. The Emperor arrived at half-past ten and stopped an hour. Among those present were the Crown Prince Rudolph, the Austrian Archdukes, Prince Leopold of Bavaria, Count Schouvaloff, and the Ministers and diplomatic body. The public festivals in celebration of the Silver Wedding were brought to a close on Sunday by the grand civic procession, the display of which had been deferred for several days on account of the bad state of the weather. The Emperor has caused to be published a letter to his subjects thanking him for the love which has met him and the Empress on all sides from people of all ranks and stations. An Imperial decree has appeared in the *Official Gazette* granting an amnesty to 212 persons undergoing punishment.

The Crown Prince Rudolph, accompanied by Prince Leopold of Bavaria and Herr Brehm, the well-known naturalist, left Vienna on Monday for a tour in Spain.

RUSSIA.

The Emperor and Empress, attended by a large retinue, left St. Petersburg on Thursday, April 24, for Livadia, which they reached on Sunday afternoon. At Moscow, Sebastopol, and other places where the train stopped, they met with enthusiastic receptions. The Queen of Greece has joined their Majesties.

An address of congratulation to the Emperor on his recent escape from assassination has been presented to his Majesty by a deputation of the English residents in St. Petersburg.

Tuesday being the birthday of the Emperor Alexander, the Cesarewitch received for the first time, on behalf of the Emperor, the congratulations of the civil and military officials at the Winter Palace.

Three students, accused of disturbing public order and having secret connections, were tried before the Criminal Court of St. Petersburg last Saturday and condemned, two of them to nine months' imprisonment each, the other to four months'.

The St. Petersburg correspondent of the *Daily News* telegraphs that several hundred houses have been submerged at Moscow by the floods, and that communication in many streets is carried on by boats.

A *Daily News* telegram from Baku, on the Caspian, states

that the Tekke Turkomans have made a raid upon 4000 camels belonging to the Russian expedition. The Turkomans were repulsed by General Lomachine, who lost twenty men.

An Imperial Ukase has been published placing the Government of Tauris under the control of the provisional Governor-General of the district of Odessa.

TURKEY.

Kiani Pasha, the Minister of Finance, has been dismissed; and his predecessor, Zugdi Effendi, reappointed.

The "organic statute," as it is called, for Eastern Roumelia was signed last Saturday in the Lyceum of Galata-Seraï, at Pera. All the members of the Commission were present except Lord Donoughmore, who is still at Philippopolis, and the Russian First Commissioner, who had not returned from St. Petersburg, whither he was summoned a fortnight ago.

For the cost of maintaining the Turkish prisoners of war the Porte has agreed to pay to Roumania the sum of £72,000 in Treasury Bonds, the payment to be made in seven annual instalments.

BULGARIA.

The sitting of the Bulgarian Assembly on Thursday, April 24, was almost entirely devoted to the reading of the protocols of the recent sittings to discuss the draught of the Constitution. The clause on freedom of association, after discussion, was modified so as to exempt from its privileges all societies aiming at the subversion of good manners, the observance of religion, and the recognised social decencies of life. The reading of the protocols and revision of the Constitution were completed yesterday week. A paragraph was added to article 74, providing that the religious books used in the Orthodox churches and schools shall be previously examined by the Holy Synod. Upon this concession being made, the ex-Exarch, President of the Assembly, took the chair, and the Bishops and their friends resumed their seats. On Monday afternoon, the Assembly being crowded with deputies, and the Ottoman Commissioner and European delegates being present, Prince Dondoukoff-Korsakoff entered the House, and was received with enthusiastic cheers. The Prince immediately afterwards proceeded to read his closing speech, in which he alluded to the difficult conditions under which the Assembly had been opened. He congratulated the House upon the accomplishment of their task, and said that the deputies had proved that they possessed qualities hitherto unknown among Bulgarians. The work they had accomplished would be judged by its results; but the Prince himself was satisfied that the verdict of the future would be a favourable one, and he rejoiced that the labours of the Assembly had been so thoroughly performed. Prince Dondoukoff concluded by calling for a cheer for the Emperor Alexander and for Russia—an appeal to which the House responded with great enthusiasm. Cheers were also given for Prince Dondoukoff. The protocol closing the Assembly was then signed by the Prince and the European delegates, with the exception of the Ottoman Commissioner.

The Assembly for the election of the Prince of Bulgaria opened on Tuesday, Prince Dondoukoff-Korsakoff commencing the proceedings with a speech declaring no Russian eligible to the throne of the Principality. The protocol of the Constitution was signed by Prince Dondoukoff-Korsakoff and the foreign delegates, with the exception of the Ottoman representative, who refused to sign it. The Assembly then proceeded with closed doors to the election of a Prince. A telegram from Timova, which professes to give an account of what occurred during this secret sitting, states that Bishop Clement addressed the Assembly, and said that three Princes had been prominently put forward as candidates for the throne of Bulgaria—Prince Waldemar of Denmark, Prince Reuss, and Prince Alexander of Battenberg. The Bishop concluded by declaring for the last-named candidate, and thereupon (the telegram says) the whole Assembly rose, and cried with one voice, "Long live Prince Alexander of Battenberg!" "Long live Alexander I., Prince of Bulgaria!" The act of election was signed by the President of the Assembly, and a procession of deputies, headed by a band of music and bearing the document, was then formed, and went to the residence of Prince Dondoukoff-Korsakoff. In the evening the town was brilliantly illuminated.

EGYPT.

A decree has been issued by the Khedive creating a Council of State under the presidency of a native, who must at the same time be President of the Council of Ministers. There are to be two vice-presidents, both Europeans, and five European and five native members. The council is to prepare the bills to be submitted to the Council of Delegates, and is to control the public administration, without, however, interfering with the English and French Controllers-General. The Khedive will himself preside at the Council when the measures discussed involve engagements on the part of the Government.

The *Moniteur Egyptien*, the official organ of the Egyptian Government, publishes a decree creating Barrot Bey a Pasha, and appointing him Chief of the Cabinet of the Khedive.

It is telegraphed from Alexandria that the Egyptian Finance Minister has issued an official notice at the Bourse, declaring that the revenues of 1879 are amply sufficient for the service of the Government and the Funded Debt.

AMERICA.

The Senate has passed the Army Appropriation Bill by a strict party vote, and the House of Representatives has passed the Legislative Bill.

The American correspondent of the *Times* states that the negro exodus is attracting much attention. A large meeting was held on April 24, in the Cooper Institute, New York, to raise funds for emigrants. Another meeting is in preparation at Faneuil Hall, Boston. The Governor of Kansas has sent a petition to Congress stating that a large number of negro immigrants at Wyandotte are destitute and suffering great privations, and asking for aid from the Government. A bill has been introduced into the Senate authorising such aid, also giving 100,000 dols. for additional assistance.

Seven colliers who were buried in a mine near Wilkes Barre, Pennsylvania, have been rescued, unharmed, after five days and a half imprisonment. They subsisted on the flesh of an imprisoned mule. The rescuers worked steadily day and night, constructing a drift 1200 feet long to extricate them.

Mr. Edwin Booth, while playing Richard III. at Chicago on April 23, was shot at twice by an assassin in the audience. The audience was greatly excited, but the play continued. The assassin, who gave his name as Mark Grey, is believed to be insane. Letters were found in his pocket showing that he intended to kill Mr. Booth, who, he states, had wronged a friend of his.

CANADA.

The Legislature of Prince Edward Island was opened on April 24 by the Governor, Sir Robert Hodgson, who, in his speech on the occasion, said that the finances of the province were in a most unsatisfactory state, and urged the necessity for stringent economy. He also recommended the abolition of the Legislative Council. The Government were endeavouring to secure a share of the Fishery Award.

A telegram from Victoria, Vancouver Island, states that the Legislative Assembly is reported to have adopted a reso-

lution, to be transmitted by cable to the Home Government, demanding that British Columbia should be allowed to secede on May 1 from the Canadian Dominion, failing the fulfilment of the treaty obligations entered into by the latter.

NEWFOUNDLAND.

The Legislature has devoted sufficient of Newfoundland's share of the Fishery Award to liquidate the past year's debit balance. With the exception of 100,000 dols., which will be lent to the Government at 4½ per cent interest for the construction of a telegraph line, the remainder of the share will be invested at interest, which will be devoted to public improvements. The Legislature has been prorogued.

INDIA.

The Indian Government, the *Times* correspondent at Simla telegraphs, has resolved on a considerable reduction of the expenditure. Henceforth only two millions and a half will be allowed for public works.

A *Standard* telegram from Mandalay says that King Thebaw, who never appears in public, is still drinking heavily. Power seems to be gradually slipping back into the hands of the late King's advisers. There is no evidence of warlike preparations visible, and those who are competent to form an opinion think that there is no probability of an outbreak of war. A denial is given by the Burmese Ministers to the report that the King of Burmah had declared in full Council that he would hear of no proposals for an accommodation with England.

NEW ZEALAND.

The Government has introduced a bill in the House of Representatives making the Speakership of the Legislative Council elective.

News received from Wellington states that a large meeting of natives was about to be held, at which the Maori King would preside. Sir George Grey, the Premier, was also to be present. Native affairs in the Taranaki districts had assumed a disquieting aspect, and Government surveyors were said to have been turned off some confiscated lands by the Maories.

A quantity of old plate and jewellery has been stolen from the Cathedral at Aix.

The *United Service Gazette* understands that Colonel Stanley has decided on at once withdrawing all the troops from Cyprus, with the exception of half a battalion, which will in future constitute the garrison of that island.

Professor Virchow has written to Berlin that he was present at the exhumation of a treasure, consisting of articles of gold, by Dr. Schliemann, in the Troad; and that he is now in a position fully to confirm Dr. Schliemann's statements.

Replying to the demand of the Chilean Government, the Peruvian Minister for Foreign Affairs is reported to have acknowledged the existence of a secret treaty between Peru and Bolivia, and the conclusion of an offensive alliance between those countries.

The Agent-General for New South Wales has been informed by telegram of the arrival in Sydney of the ship *Ellora*, which sailed from Plymouth with emigrants in January last. The New Zealand Shipping Company have received information of the safe arrival at Otago of the steamer *Stad Haarlem*, with 600 Kent and Sussex agricultural labourers; all well.

The ordinance issued by Sir Garnet Wolseley, providing "for the execution of works of public utility in the Island of Cyprus by the labour of the inhabitants," has been published. It is dated Dec. 16, 1878. All able-bodied men between the ages of sixteen and sixty, except Government officials and priests, are liable to labour for fifteen or thirty days in the year, at the rate of not less than 1s. a day. Substitutes may be provided, or a payment in lieu thereof of 2s. per day be made. Every person wilfully absenting himself when summoned will be liable to a fine of 5s. a day. If the fine be not paid, a rate may be levied upon every house in the village. Any person quitting his work without permission is liable to a fine of £1, or to be imprisoned with hard labour for a month.

The *Shen Pao* of Shanghai, the leading native paper in China, publishes an edict issued by the two Empresses-Regent of China, which systematises and reorganises the diplomatic service of the Celestial Empire in foreign countries. Henceforth China will be represented abroad by ambassadors as well as envoys, and will have consuls-general, consuls, &c. The monthly salaries are fixed as follows:—For ambassadors, £350; for envoys extraordinary, £300; for resident ministers, between £200 and £250; *chargés-d'affaires* and consuls-general, £150; consuls, £125; and vice-consuls, £100. The resident medical officer of an embassy will receive a monthly salary of £50. These salaries are to be paid through the Custom House at Shanghai. The Chinese diplomatic representatives will also be repaid all expenses to which they may be put for lodgings, travelling, diplomatic dinners, horses, and carriages. Henceforward every ambassador and envoy will be bound to telegraph direct to the two Empresses in all cases of emergency or pressing importance. But the regulation that no ambassador, envoy, or consul-general should be continued in the same post for longer than three years is still retained as a fundamental principle of Chinese diplomacy.

Mr. Edison's loud-speaking telephone was exhibited at Burlington House on Tuesday to Mr. Spottiswoode and several gentlemen, many of them being members of the Committee on Reporting. By the kindness of Professor Tyndall, one end of the wire was placed in the laboratory of the Royal Institution, and a passage from Mr. Gladstone's speech of Monday night read by a gentleman in Albemarle-street was clearly heard by the gentlemen at Burlington House.

A meeting of the Mansion House committee for promoting the holding of the Royal Agricultural Show at Kilburn this year was held on Monday, under the presidency of the Lord Mayor. It was stated that the subscriptions, including promises, amounted to £8089, that the prizes to be given by the committee were valued at £3987, and that a sum of £2000 has been voted to the Royal Agricultural Society for preparing the ground at Kilburn for the show. Lieutenant-Colonel Kingscote, M.P., called attention to the necessity of further subscriptions to meet all demands on the fund, and the Lord Mayor promised to make a further appeal to the public.

At the meeting of the Royal Geographical Society on Monday night Sir Rutherford Alcock, who presided, stated that the council of the society had that day awarded the two gold medals—the patron's medal to Lieutenant-Colonel Nicholas Prejevalsky for his explorations in Mongolia and Northern Tibet; and the founder's medal to Captain Gill, R.E., who had for many years devoted himself and a considerable fortune to the exploration of Persia, Tibet, and China. The Rev. J. McCarthy, of the China Inland Mission, afterwards read a paper describing a journey across China from Chin-Kiang to Bhamo. After the reading of the paper, the Marquis Tseng, the Chinese Ambassador, speaking in Chinese, which was interpreted by Dr. Macartney, expressed the pleasure with which he had heard of the friendly and hospitable reception given to Mr. McCarthy during his travels.

The Mansion House Zulu War Fund, for the relief of the widows and children of the soldiers killed in South Africa, amounted on Monday evening to £10,500, including £105 from Baroness Burdett-Coutts and £105 from Mr. J. Bird. The Hungarian Fund amounts to a little over £11,000. Baron de Rothschild has forwarded to Messrs. Coutts and Co. a donation of £200 to the Princess Alice (Darmstadt) Memorial Fund, which amounts to £3000.



THE AFGHAN WAR: ATTACK ON GENERAL BIDDULPH'S REAR-GUARD AT KHUSHK-I-NAKHU—CHARGE OF THE 3RD SIND HORSE.—SEE PAGE 426.
FROM A SKETCH BY CAPTAIN MAITLAND, 3RD SIND HORSE.



THE ZULU WAR: THE 91ST REGIMENT LEAVING CAMP AT DURBAN FOR THE FRONT.—SEE PAGE 426.
FROM A SKETCH BY OUR SPECIAL ARTIST.

THE ROYAL ACADEMY EXHIBITION.

The exhibition at Burlington House which opens to the public on Monday does not surpass, if it attains, the average of recent years. The general depression seems to have affected the oil painters as we remark in another column it seems to have affected the water-colour painters; and an exceptionally dark winter has prevented the completion of many important works. Several Academicians are absent actually or virtually; among them being Mr. Frith, who is engaged on another series of pictures illustrative of modern life. The remaining R.A.'s are, with very few exceptions, content to copy, as it were, their former selves; and in so doing share the fate of all copyists in being behind the original. A few of the younger Associates, however, maintain the impetus which carried them into the Academy. But the strength they supply is not sufficient to prevent the novelty and interest and value of the gathering residing in increased proportion among the works of outsiders.

The general physiognomy of the exhibition presents the usual characteristics of British art. Large historic, religious, or poetic works, such as are to be found in profusion at the Paris Salon, we must not expect without State patronage or encouragement from the aristocratic and the wealthy; without schools far more efficient than those of the Academy, with the necessarily superficial and often contradictory teaching of its succession of visitors; and without studios of masters open to bands of pupils, as on the Continent. The signs of imperfect training in faulty draughtsmanship, and colouring without keeping or tone, meet the eye at every step. But, on the other hand, the many evidences of capacity and colourist instinct, and the scope afforded for free play of diverse individualities, afford much partially-compensating freshness, originality, and national character.

A few words are due to the rejected, whose works this year were more numerous than ever, commensurately with the vastly extended cultivation of art among all classes, female as well as male. Moreover, although the unprecedented number of nearly 7000 works are stated to have been sent in, there are ninety-one fewer oil paintings than last year; a marked diminution being indeed expected on the advent to office of the new President, for to his influence (when a simple member) was generally attributed the large reduction of the works by outsiders hung, proportionately to those sent in, on the removal of the Academy to Burlington House—instead of the promised large augmentation. "Other and minor exhibitions," as justly remarked by the last President, "do not compensate for exclusion from that which everybody hears of and everybody visits." Every painter of appreciable merit has a right to a place in the National Exhibition (as very practically recognised by the French); the exclusion of all samples of such painter is a loss to the public; every rejection which discourages and retards, or diverts a painter of promise is an injury to the cause of art in this country. The plea of "raising the standard" is utterly futile so long, at least, as the Academicians do not raise the standard also against themselves. There are countless instances to prove that no art-verdict may be more fallible than that of a small knot of professional painters. All the data for forming a judgment the public has a right to see for itself, in order to choose its own standard of comparison. The injustice of these wholesale rejections does not appear less when we reflect that there are hundreds of the excluded works which it is certain are superior to those of many R.A.'s and A.R.A.'s who each claim the right to eight or six of the best places. Why, we again ask, should not the Academicians limit the number of works entitled to exhibition by each, say to three, and those eligible by "outsiders" to two? But to meet the present growth of art all the blocks of buildings on the Burlington site are urgently needed, with the courtyard glazed over for sculpture. Then the space would be much smaller than is appropriated in Paris, where only two works are allowed to the most illustrious artist of France.

Mr. Millais has long maintained the first position in our school for direct painter-power and that intense individuality which characterises genius. Genius has been defined as simply an infinite capacity for taking pains; and certainly Mr. Millais's early works which laid the foundation for his riper achievements were infinitely painstaking. But we must not imagine that the comparative facility and "looseness" of his latest productions, at least the best of them, are essentially less careful. Each touch in the half-length, for example, of Mr. Gladstone (214), which is his best work this year, not only summarises previously gained knowledge, but (as in Velasquez) it is calculated for effect with scrupulous nicety; and such suggestive touches require greater concentration of brain than to cover a canvas with mechanical finish. But genius is not only superlatively painstaking, it is also pre-eminently sincere, and this we believe is the master-key to this artist's success. We have truly said in our review of the Grosvenor Gallery exhibition that Mr. Watts's head of the same statesman is a noble work. But still something of the "treatment" impresses as distinct from the subject. Here we have the man himself—the keen, penetrative eye, the eloquent lips ready to speak—his habit as he lives. The workmanship is not like that of any old master, or anybody else's; it is not Academical, or conventional, nor merely decorative. But we regret to say that, although Mr. Millais retains his sincerity, he of late seems to be losing his respect for or control over his own great powers, and to content himself with hasty, rough, almost slovenly sketching. The observation applies to his "Portrait of a Lady" (274), in which the atmospheric tints of the receding passages of the flesh are too mauve, and even the draughtsmanship is faulty; and in a less degree to the half-length of Mrs. Arthur Kennard (531), which has a certain grand air, the figure telling well against the yellow Japanese screen, though here again the carnations lack truth, clearness, and breadth. Mr. Millais's view of an old Scotch castle (150), seen from Loch Ness, and relieved against a clearing space of sky under a mass of brownish clouds, is curiously unlike any of his previous landscapes, and, we must honestly add, unworthy of the painter. When the artist first turned suddenly to landscape he certainly did not concern himself about theories or methods supposed to be proper to that branch of art. He simply went to nature and painted what he saw—in which consists all the "secrets" of all the great masters. One might imagine, however, that this picture was the work of a conventional painter thinking mainly of trying experiments in the loading of "impasto."

Curiosity will be felt respecting the contributions of Sir Frederick Leighton. The new President sends his full complement of eight pictures. One is the large Academical picture exhibited at Paris last year of "Elijah in the Wilderness" (188). The prophet lies in a contorted position asleep on a rock with his arms thrown behind his head; while the angel with wings of many colours places the cake and cruse of water at his side. Another is a full-length of the Countess Brownlow (977), in white, with a bunch of damask roses, against a sky of white cumuli. The remaining six are half-length or bust studies of female models. The eight works represent different phases of the artist's practise defined in

our memoir in this Number; and we should neglect our duty if we did not add that they seem to us more completely artificial than on any former occasion.

As ranking near Mr. Millais in power of painting we must here give to Mr. Hook the prominence that is his due, especially as he appears in renewed force. His three subjects from the Scotch coast are of a kind with which we have long been familiar, yet the visitor will find nothing stronger in the exhibition. Without resort to glazing or any technical artifice, Mr. Hook secures extraordinary depth and richness of colour, and yet preserves the fresh vivacity of open-air nature as few painters have ever done. The most important of the three represents an outlook over a bay from cliffs and splintered peaks of rocks with children "Gathering Mushrooms" (275) from the very verge of the foreground precipice—reminding us of the "Sapphire Gatherers" and children taking puffins' eggs of former years. Looking down as we do on the sea, flowing partly over shallows, and with necessarily fewer reflections from the sky, it has a less liquid aspect—and the artist's representation is strictly true. Nothing can surpass the brilliancy of the sea where we look from a low beach in the pleasantly entitled "Witches and Cauldrons from the Macbeth Country" (493). The process of tanning the nets, which takes place about twice a year, by means of a decoction of bark boiled down in large cauldrons is in full operation, and witches of most agreeable aspect chanting incantations doubtless pleasant to hear are assisting in the ceremony. "Little to earn and many to keep" (269) shows a fisherman landed at a fishing village, with only three or four mackerel as the night's take, kissing his little baby held up by an elder sister, whilst others of the "many to keep" are toddling to meet him.

Mr. Pettie has made a marked advance in the picture with lifesize half-length figures, "The Death-Warrant" (220). It is more elevated in conception and realised with more reserve than previous works. The subject is dramatic, but its treatment is not forced or melodramatic; and the workmanship is generally surprisingly skilful. The scene is a Royal council-chamber. A boy Prince of the age, and in costume of the date, of our Edward VI. occupies a raised chair or throne at the head of the board, about which sit four or five Ministers of State. They have resolved, with unmoved expression of perfunctory callousness, that some poor wretch shall be decapitated for, let us suppose, alleged high treason against the little King; the death-warrant is placed before him for signature, a pen is held in readiness by the nearest Minister. But the pale, pensive face is half-averted, the wistful eyes wander upwards, the hands are clasped nervously; the possible commission of judicial murder awakes pity and fear. Mr. Pettie intended, we understand, originally to refer directly to Edward VI., and everything in the picture would seem to point to that young Sovereign; but, as no authority was found for the exact incident depicted (though generically highly probable at that period), the title has been given without historical identification. Mr. Pettie has also three portraits of unequal merit, one of Mr. Strachan, the publisher (614), and two others in costume; by far the finest of the three being the bust-portrait of Mr. Alexander Watt (609), in black doublet and ruff of King James I., holding a book to his breast. The brilliancy of these works by Mr. Pettie and those of several other Scotch painters is due to the profuse employment of transparent colours and bitumen in glazes, or the same with loose, open handling, on a bright-toned under-painting; the light is therefore reflected through, the effect resembling somewhat that of stained glass. The principal (as regards glazing) was Titian's, but in a greatly modified form: he carried his preparatory work much farther (as proved by the unfinished picture in the Uffizi), and so obtained beautiful latent aerial effects as in nature; whereas the brilliant pictures of the Scotch painters we refer to are intensely conventional.

Mr. Alma Tadema's ancient Roman subjects, especially the smaller ones, are not less admirable than usual. All of them have, appropriately to the climate, effects of sunlight which for brilliancy, in contrast with shadow-tones in just relation and qualified by cool reflexes from the blue sky, are singularly artistic. "A Hearty Welcome" (165) represents a lady embracing her little daughter, whilst papa more leisurely descends the steps to the peristyle. The stuccoed columns—the lower part of the shafts painted vermilion, as in the villa of Diomed at Pompeii—the pergola-like structure they help to support (the holes for the beams of which we ourselves noticed a few months back to still exist in the walls at Pompeii), the lararium with the light burning on the altar, the fountain, the sundial—every part reveals intelligent study of antique remains. But whether a Roman patrician would fill his garden with poppies, sunflowers, and thistles may be questioned. So exquisite, however, is the painting of the plants and flowers, and indeed of every detail, that it is hard to suggest a possible fault. In "The Time of Constantine" (627) we see two men, one amusing himself by teaching a dog to sit on his hind-legs. Through one of the openings of the Arch of Constantine we get a glimpse of the Roman forum, and beyond a bronze-covered cupola like that of the Pantheon, which, however, could not be seen from this point (the Capitoline Hill intervening), nor could the yellow water, if intended for the Tiber, flow at their feet. "The Feast of Pomona" (351) presents a circlet of women, children, and men dancing (one of the last making a prodigious leap) to the music of men playing pipe and tibia, round an altar erected against an apple-tree in blossom, from the branches of which hang masks and votive offerings. The largest picture, "Down to the River" (238), is a tour de force in composition, but the figures seem to be too large for the canvas. A dainty Roman damsel is descending stairs near a bridge to a place of embarkation by the river-side. She leads a sweet little child, whose head appears just above the frame to the left; whilst two other heads of watermen (one a negro) plying for hire are visible to the right; another head, divided by the frame, just comes into view on the extreme left. And there is nothing to graduate the scale which suddenly passes from these lifesize heads to the pigmies that are seen along the bridge—the bridge, yellowed in the sunlight, nearly filling the background. We feel bound also to challenge Mr. Tadema's too bold archaeological invention. We more than doubt whether the remains of any Roman bridge justifies the combination here seen of the large-membered primitive cornice with advanced pedimented niches filled with bronze statues over the piers. Nor, notwithstanding the amazing profusion of coloured marbles which the Romans are known to have used from quarries many of which are now unworked and forgotten, is it probable that they would have lavished such marbles as we see here, without assortment or design, on a mere balustrade to the water-side.

Mr. Poynter's large picture (307) is the fourth painted for Wortley Hall, the seat of Lord Wharfedale, and completes the series, those exhibited already having been "Andromeda," "The Dragon of Wantley," and "Atalanta." The present subject, "Nausicaa and her Companions" at play by the sea-shore, as when Ulysses came upon them, is not so effectively treated as the "Atalanta"; perhaps hardly admitted of being so, and the composition is somewhat meagre and scattered, making due allowance for the simple purpose of filling a long compartment decoratively. To the left two stalwart maidens

one turned away from the spectator, are collecting embroidered and white garments that have been washed in the streamlet to spread them to dry on the grass. To the right, a figure, presumably Nausicaa, also with her back towards us, is in the act of energetically throwing a ball, the flutter of her white robes being admirably expressive of the action. In the background, at some little distance, there are other damsels, two of whom "look out" for the ball in spirited attitude, a third is in the act of striking another ball towards the front-centre, to catch which a nude, chubby little girl runs, or rather leaps, athwart the picture, and thereby helps materially to connect the two side principal groups. Two seated figures at the extreme right, one with a lute, and a standing figure at the extreme left are among the best elements of the design. The pose of the last recalls a "motive" of Michael Angelo, and the study of that master is apparent in the running girl and in the noble contours and fine anatomical modelling of the limbs of the maidens. It is difficult to overrate the value of the example here set of study of the nude: without such study some of the higher walks of art are closed. Mr. Poynter's forte, when he chooses to put out his full strength, is in draughtsmanship, but not in colour. The colouring (admitting the propriety of a high key for decoration) is rather crude and opaque, the orange tunic and pink head-gear of a foremost maiden being especially infelicitous. It has been said that some of the figures are portraits of ladies known in Society, but as only one of the principal figures turns her face towards us, and the other heads are comparatively small and subsidiary, the portraiture is necessarily an unimportant feature. Indeed, the heads are by much the least acceptable portion of the painting.

Mr. Armitage is another artist who is distinguished rather as a designer than a colourist. His important picture of "The Woman taken in Adultery" (203) is dry in colour, and the "scriptural red" mantle in the centre forms a rather disagreeable mass. In dramatic conception, however, in composition, and also in the management of the lighting, the picture takes high rank. So far as we remember, it is Mr. Armitage's masterpiece, and it aids essentially towards filling the gap occasioned by the almost total neglect in our school of religious subjects treated in a dignified style. Christ sits to the left stooping with his finger towards the pavement as about to write thereon—a strong contrast in his quiet, collectedness to the excited gesticulating figures standing about him, foremost among whom is the accuser maliciously pointing to the woman—whose features, writhing and livid with fear and shame, are a very fine study of emotion. The varied expressions of disputation, hatred, and hypocrisy in the Jews—one of whom refers to a scroll of the law—are likewise well imagined. The Oriental costumes help the originality of the impression.

Mr. Fildes's large picture is unlike anything he had previously exhibited, and we take this to be of most favourable augury for the future of this very able young painter. The technique is simple, and this time without any air of being experimental. The picture tells a piteous story. A female "Penitent" (63) has returned to her village home, and, finding it untenanted and falling into ruin, has thrown herself in remorseful grief on the darkened threshold. Her return is not unnoted by the villagers; a farmer stops his horse coming from the plough and the ride he is giving his little one on its back, in surprised recognition, not unmixed with pity—for one perhaps for whom he once felt honest love—children pry after her inquisitively, faces peer from windows, groups collect at the doors—the gossips of her own sex being apparently the least charitable. The effect is appropriately that of saddening twilight, and possibly if eventide a trifle more advanced had been represented, so that the figures might have told in more mysterious masses (as in some of Jules Breton's pictures), the treatment might have yielded still more pathos. Nevertheless, as a picture with a "purpose," at least, with a dramatic story; dealing with common rustic life, which steers quite clear of the vulgar over-emphasis and "piling up of the agony"—so prevalent in pictures of similar subjects—it is one of the most satisfactory and admirable works of our day.

Mr. Long follows up his successful treatment of Egyptian themes in two large pictures with lifesize figures from the book of Esther. The first (1423)—first as regards the order of events, though last in the exhibition—represents Queen Vashti refusing to obey the King's summons to attend his feast. The feast had already lasted seven days, and as it is intimated that the King was heated with wine, the Queen's refusal is attributable to her indignation at being commanded to grace with her beauty the revels of her debauched despot lord and his drunken companions. She sits, a fair and stately beauty, on an ivory and curiously inlaid chair or throne, over the seat of which is suggestively spread the skin of a lioness. The sense of outraged dignity is well conveyed in the curling lips and brimming eyes; but though death, doubtless, awaits her, she remains steadfast in her refusal, deaf to the entreaties of her maids and the exclamations of the astonished messengers as they retire with upraised hands. The "wave" of the Queen's golden hair and her classic features are possibly intended to indicate that she may have been a captive Greek slave (no great improbability at that period), and her refusal may therefore point to the Greek spirit of independence which ultimately triumphed over Oriental despotism. In the accessories of both pictures there is careful attention to ancient ornamentation—not quite Assyrian, but Indo-Persian; and among the bas-reliefs in the background of this one appears the most considerable work of art found at Persepolis—a procession of all nations doing honour to the great King. In the companion-picture (562) of Esther preparing to appear unbidden before the King we have the dark Jewish maiden (whose beauty, by-the-way, would hardly justify the King's preference) receiving the last attentions to her toilet from her maids. She hardly in the picture appeals so strongly to our sympathies; yet she was not the less a heroine, for she offered herself to the King for her people. Both pictures are rather monotonously grey in tone, and scarcely so solid and effective as some previous works.

Among many good pictures by "outsiders," those by Mr. Frank Dicksee, Mr. Bridgeman, and Mrs. Butler (née Thompson) are of high interest and excellence. Mr. Frank Dicksee, the young artist whose "Harmony" was so much admired two years back, has an admirably conceived, most pathetic illustration of Longfellow's "Evangeline" (1422), painted with great care and ability, equally as regards the figures and appropriate landscape effect. The enforced migration of the inhabitants of Grand Pré is proceeding. Seated on a chest, with head bowed in utter hopelessness, is the old farmer Bellefontaine. At his side, seated on the hard shingle, her sweet face peering up into his, is the devoted Evangeline, "striving with words and caresses to cheer him." An indication of the old man's wealth is given by some capitol-painted gilt plate on another chest. Father Felician stands behind, and other villagers grouped round a fire are waiting for embarkation, guarded by the red coats of George III. A boat filled with some of the villagers is putting off through the dancing waves that reflect the yellow light of departing day towards the men-of-war lying in the offing, above which rise a bank

of threatening clouds. "A Royal Pastime" (441), by Mr. Bridgeman, a young American artist who has studied under Gérôme, is the most elaborate, and *véritablement* attempt to "restore" the remote past, by intelligent archaeological study, in the entire exhibition; and the breadth of daylight effect, the finish, and colouring are equally admirable. The scene is the arena of an ancient Assyrian amphitheatre, with large bronze gates like those of Balawat, hawk-headed, and other statues, and various features founded on Assyrian remains. The rows of spectators, and the Royal seats with carpet spread over the parapet, recall the "Ave Caesar, Imperator," of the painter's master; but here the resemblance ends. The King has left the vacant place by the side of his Royal bride, and, accompanied by guards armed with spears, has descended into the arena, and stands in the act of discharging an arrow at a lion that has just been let loose from a cage, and stands, with mane erect and stiffened tail, prepared to charge. Another lion lies dead in his blood at the King's feet. Mrs. Butler's two pictures should raise her reputation higher, at least as a painter, than her "Roll Call," for the range of the landscape backgrounds and of the colouring is much greater and the execution finer, while the same admirable intelligence is displayed in the expressions of her figures. In one, called "The Remnants of an Army," Dr. Brydon, literally the sole survivor of the awful Cabul disaster of 1842, is approaching the gates of Jellalabad, on his sorry and jaded horse; faint, spent, and reeling he clings to the saddle to save himself from falling off, and the expression of thankfulness in his upturned face as he sees comrades recognizing him from the city gates is touching in the extreme. In the other picture, "Listed for the Connaught Rangers" (20), two young recruits are marching along under the escort of the recruiting sergeant, a private, and two drummers. One with a determined air, smoking his pipe, persistently looks straight before him, but the other poor lad turns one last, wistful look towards the low hovels dotted over the valley to where it ends in the range of the Connaught hills.

The interest of Mr. Briton Rivière's three pictures is divided, as usual, between human-kind and some of the lower orders of creation—as we are pleased to term them. The largest represents a mounted knight armed cap-à-pie, and with lance and shield, commending himself into the hands of our Lord, "In manus tuas Domine" (487), as—inverting his sword, thereby forming with hilt, cross-piece, and blade the sign of the cross—he is about to explore an enchanted forest through a vault-like orifice dark and ominous as the approach to Hades, or the entrance of the tunnel to the Lake of Avernus. The armour of the knight seems to us too bright, too much the tone of silver, and the grey destrier he rides can hardly be anatomically right in all his points, and is, we think, altogether too heavy of build, allowing for the necessity of employing the strongest horses to be "up to" the weight of a strong man in panoply of steel-plate. Otherwise the picture is very intelligently conceived, and admirably executed. The terror expressed by the animals shows fine observation. The horse reluctant and trembling sniffs low at the ground, his nervously dilated nostrils emitting into the chill cavernous air violent jets of steam-like breath. The bloodhounds, losing all their courage, dare not quit his heels, but crouch and cower and whine in abject fright. The mention just made of the Lake of Avernus reminds us that some of the mediæval stories of enchanted forests probably took their rise amidst the strange wonders of volcanic districts, as certainly much classical mythology found its source and centre in such districts. And it is even possible that the supposed recognition of supernatural influences by animals (as indicated in this picture), even sometimes when man is unconscious of them, may be traced to such phenomena as that of the heated soil of the Solfatara and the Grotto del Cane, where a dog will try to escape from the heavy and therefore low-lying sulphurous gases, of which a man is almost unconscious unless he happens to lie down. Probably, however, the intensely pathetic picture of "The Poacher's Widow" (195), illustrative of Kingsley's lines, will prove more popular. A poor woman in black sits over the spot where the shedding of her husband's blood has been brought about through his daring to infringe the right claimed by another to shed the blood of hare, rabbit, and pheasant. She sits there with bowed head and tightly-locked hands beneath a furze-bush, unconscious of the fading of the wan light and the rising of the spectral moon—so still, so petrified with sorrow, that the game, heedless of her presence, come out according to their wont at this hour, and all the slope below the "dark plantation" is alive with the innocent cause of all this misery. We understand that this suggestive commentary on the Game Laws has been purchased by the Liberal authorities of Birmingham for the Art-Library of the town. A third picture, called "A Winter's Tale" (963), singularly true to nature in general aspect, represents a little girl, who, having strayed on a snow-covered moor, and become benumbed with cold, has fallen into dangerous sleep. But ere too late—for there is still life in the pale face—she is discovered by a collie dog, who brings assistance behind him. The action of the intelligent creature, as, not content with merely finding the little girl, he endeavours by gentle tapping with his paw to wake her to consciousness, is extremely felicitous.

Mr. G. D. Leslie's principal picture represents a little girl nestling in the lap of her mother, who, seated on a sofa covered with quaint blue-patterned chintz and bending fondly over her little one, is reading "Alice in Wonderland" (72) to dispel a disposition to fretfulness that came when the child was tired of her doll and her flowers, and is still visible in her face, though passing as her attention becomes engaged by the fairy-tale. In the other picture a graceful young lady (but of unaccountably dark complexion), in white muslin and straw hat, sits to the left at her knitting, beside a balustrade, over which we get a charming glimpse of the terraced garden of an old manor-house. To the right a little girl holds in her arms a kitten she has snatched up from ravelling the worsted ball—an incident which affords the title, "The Naughty Kitten" (336). Insatiable capacity for play and mischief glistens in the kitten's wide-open eyes, while the old cat looks on with keen feline watchfulness, yet with a gravity becoming her years. Refined sensibility to delicate or evanescent traits, gestures, and expressions in Nature, perfect naïveté of treatment, and almost rudimentary simplicity of workmanship combine to render delightful the sweet intimacy of these little domestic themes.

Mr. Orchardson's single picture is not large, but it is a bright and clever example of the technique of a section of the Scotch School. The story is told very obviously in the gestures and expressions. The scene is a saloon, probably of a gambling "hall;" the costumes are of about 1798. It is broad daylight, but play has evidently lasted all night. Perhaps as many as two score packs of cards strew the room, indicating how many games must have been played. The remains of the stock of champagne that had been provided over night to prevent interruption are on the console table. The "pigeon" whom we clearly see, if the title did not tell us, has been "Hard Hit" (287), is retiring from the room crestfallen, though endeavouring to preserve an air of non-chalance; but there is also sullen suspicion, though he dares not give it tongue, in the glance he throws back at the men, con-

federates evidently, still seated at the table. How he could have suffered himself to be plucked by such low-bred-looking cheats is, however, the wonder. The oldest rogue, who has defied his wig to keep his head cool, still shuffles the cards with a sly, provoking leer—he, for his part, is ready to begin again; his younger companions are bullies: one, fingering the victim's note-of-hand, rises as that victim departs, with a hypocritical expression of frank deprecation, as though he would challenge the gentleman to say whether there could possibly have been the slightest foul play; the other throws himself back in his chair with a gesture of brutal defiance.

The portraits, many of them by Academicians or Associates, are much more numerous than usual; but these we must reserve for separate notice.

GROSVENOR GALLERY EXHIBITION.

Sir Coutts Lindsay, as purveyor of this handsome gallery, has done a noble service to Art, from whatever point of view it may be regarded. But what might he not have done—with more abnegation we can hardly say, in every sense, for there could have been small hope of remuneration, but we will say with more trust in others—if he had, as many great public benefactors have done, placed his gift in trust under some irreproachable management. Here was an opportunity for carrying out the method of organising exhibitions adopted in France. We allude to the formation of the committee for selecting pictures from candidates elected by the artist-exhibitors themselves, and by infusion of a proportion of lay and amateur members (like Sir Coutts himself) above suspicion of at least professional partialities or jealousies. Had this gallery been founded on these principles, and open to all comers, we doubt not that it would have been a brilliant success, and in time would have even brought about a reform of the worst features of the Royal Academy system.

Sir Coutts Lindsay may feel satisfied if he places before the public more fully than has been done by the Academy certain representative painters of his election; and possibly his ulterior object may be to encourage the development of a British school. Certainly there are phases of English art at this moment which have small chance of acceptance at Burlington House; and if some of such phases—even the least desirable—are set before the public a definite educational advantage is gained. To found a British school is a still nobler ambition. But what have we in the present gathering? The leading exhibitors—that is to say, those who appear to have some following—are Mr. Watts, Mr. Burne Jones, Mr. Albert Moore, in a less degree Sir Frederick Leighton—shall we add Mr. Tissot (so many pictures being black in tone), and even Mr. Whistler, as an exponent of harmonious "arrangements and nocturnes," and flat tints à la Japonaise? Now, we may fairly say that the distinction of several of these artists is simply a technical one-sidedness, or want of balance. Others, and those the most prominent, including Mr. Watts and Mr. Jones, are essentially followers—imitators—of the Venetian or earlier masters. Mr. Watts's aim seems to be not so much to adopt the principles of the Venetians, as to paint down to the unnaturally darkened and altered aspect of their works as we see them. It is a sombre, joyless, unhealthy art, to which the light of day never penetrates. As for Mr. Jones's work, we need only say that it, also, and less questionably, is a mere cento of mediæval motives. Well, apart from the individual imaginative gifts of these painters which cannot be transmitted, if we want to know how *not* to form a national school, but only the dregs of an exotic school, the copyists of copyists, we have only to adopt such artists as leaders. Let us turn, however, to the pictures themselves.

Here are Mr. Watts's, "Orpheus and Euridice," "Paolo and Francesca," and the bust portrait of Mr. Gladstone, all which, having been already exhibited, we need not dwell upon. Of the imaginative intensity of the two first there can be no question, and we cordially accept the "dirty" browns and blue-greys as appropriately non-natural colouring, and even the stony clouds. But as an incidental criticism, why do the anguish-stricken faces and closed eyes of the guilty lovers suggest only the last impress of death and advancing corruption? Assuredly Dante meant that they had awoke to a new post-natural life of sleepless, continued torture. If merely shades, they were, in some sense, living shades in the Hædæan vortices. Mr. Gladstone's portrait appears to have been worked upon since it was at Burlington House. The face is warmer, deeper, less vague, the modelling more complete, yet a little of the character seems to have disappeared, and it is not Mr. Gladstone's complexion. With all deductions, however, it is a noble work.

Four pictures by Mr. Burne Jones are intended to illustrate the story of Pygmalion. In the first, entitled "The Heart Desires," the sculptor, with an ill-favoured, hollow-cheeked physiognomy, utterly unlike anything Greek, and looking a mean sort of enthusiast rather than the "king" he was, is gazing discontentedly at a group of the Graces, taking no heed of two damsels, presumably intended to be living embodiments of beauty, who through the doorway are seen passing. In the second picture Pygmalion is executing a single statue of marble (it should be of ivory according to the old legend), and in the stoop towards him which he has given to it, and in the perforation of the pupils, which cause the eyes, as it were, to look at him, he has approached nearer to life, or to a more sympathetic ideal. He stands aside, smitten with his own handiwork, and the title tells us "The Hand Refrains"—further. In the next picture, "The Goddess Fires," Venus or Aphrodite, with her doves, has descended, and, placing a finger on the bosom of the statue, is infusing life into it; the flesh becomes pliant, the skin a delicate warm tone, though not the hue of healthy life. In the first half-consciousness of the nascent woman she stoops farther forward and twines her (too lithe and serpentine) arms round the arm of the goddess for support—a pretty thought. Lastly, "The Soul Attains," the enamoured sculptor, now grown oldish and emaciated, kneels entranced with love, fondling the hands of the vivified statue as she bends towards him not displeased. A larger picture of the "Annunciation" presents the Virgin as an extremely pallid, almost vaporous figure with weak grey eyes. The attitude of the angel is most curious. He seems to be standing in a laurel-bush half on tip-toe, half suspended from above, the many folds of the robe falling quite vertically, and hard as painted wood. The unfurled position of the appique wings, although each particular feather stands on end, does not lessen the effect of suspension. No previous action of descent can therefore be understood—a radical defect of conception. In the Pygmalion series there are, however, touches of poetical invention—that is to say, within the narrow range of drama or narrative allusion or emblem possible in pictorial art. There is a prevalent fallacy, parent to much indirect injustice to the unlucky naturalist or "Philistine" painters, which imputes to certain "protected" artists an infinity of meaning of which, poor fellows, they never dreamt, nor could possibly express; though of course pictorial art has its own proper poetry in beautiful forms and colours totally beyond the reach of the poetry of language. We are assured,

for instance, that in these pictures there are latent meanings as to the rise, growth, and fruition of "passion" which associates them with those productions of the minor poets of the day, which forms the "super-sensuous," or, rather, we should say, the ultra-sensual, school—a school which in its worst development is the morbid outcome of weakly over-wrought physique—which every man who respects his minkhood and every woman who values her honour must regard with disgust, and would destroy everything of value in the national character. For our part, we see merely mawkish sentiment, not "passion," in these wan, haggard faces—these limp languors, this hysterical tension—together with mediæval dilettanteism, for there is nothing whatever of Greek spirit or character in the series. As regards the "Annunciation" (which seems, at least in the drapery, to mimic the rigidity of the Mantegna school), for an artist of our day to pretend to be inspired by the ignorant pietism, and to see with the untaught eyes of the painter of the fourteenth or fifteenth century, it is too absurd to bear reflection. It is like a man sound of limb leaning on crutches at a church door to engage our sympathies. Nevertheless, every unprejudiced person will admit that Mr. Jones has a fine faculty for colour and tone. But his colour, harmonious as it is with itself and far more beautiful in its tonal relations of delicate browns and greys than formerly (as witness the third and fourth of the "Ygmalion" series) is too much dissociated from concrete natural colour, and too much dependent on technical artifice for him to rank as above a decorative painter of rare gifts. Mr. Jones, we believe, commenced his career as an artist at college, and never went through a course of drawing—which is sufficiently apparent, although his artistic sense generally keeps him passably right in the general contours. His scheme of colour he derived from painting designs for glass windows; hence its arbitrary character, lately much modified. His subjects came from early associations. His "super-sensuousness" was derived from Mr. Dante Rossetti's queer ideal of woman-kind—with hollow cheeks and square jawbones, necks like swans with the goitre, hair like Topsy's, lips of the same race, "stung," therefore swollen, "with kisses." The young are apt to sicken to this sort of thing, like puppies to the distemper. Several painters in this gallery have caught the malady; let us hope they soon will look back with amazement at their illusions. For he who cannot arrive at seeing and feeling that truthful, natural, healthy fine art is something far higher and widely different is still a child or a weakling, whoever he be.

It is with a sense of relief and exuberant renewal of life that we pass to an immense and robust water-colour drawing by Mr. Herkomer, which is placed among the oil pictures, perfectly holding its own—possibly in accordance with the theory, in the main correct, enunciated by Sir Coutts Lindsay in his Report on the oil paintings in the '71 London International Exhibition, to the effect that water colour and oil painting are approximating through the increased employment in the former of body colour—identifying it almost with the "tempera" of old. But body colour is not used here: the lights are left or scraped out, and the force is obtained by deep masses of warm colour—so deep and warm, indeed, that there is some sacrifice of the "Light," which, with the words "Life, and Melody," forms the assertive title. The scene is a Biergarten, or Kegelhahn, of the Bavarian highlands. The title refers to the brilliant summer sunlight in these elevated regions, the healthy existence there, and the sweet strains of the zither. A sturdy mountaineer, with his gun and dog lying before him, is playing the favourite Bavarian instrument. A lusty fraulein behind his chair is enthralled by the melody, and various peasants are seated around listening, talking, or about to refresh themselves from their glass beer jugs; whilst to the left other peasants are playing at the local skittles. The artist's strength, as usual, is shown in the heads, some of which are admirably characteristic. The composition suffers by an injudicious elevation of the point of sight, for although by this means more of the landscape is brought into view through the open shed, the eye is unpleasantly taxed to follow the apparently sudden rise of the floor-boarding, and it is difficult to believe that there is no error of perspective; at least, to the left, where it would seem that the lines of the floor, in the alley and near to it, were prolonged below to the line of the frame, the boards would be too broad. The picture is one of the largest we have seen in water colours. But we find this kind of execution necessitated by the enlarged surface—though the manipulation is remarkably calculated to sacrifice the more refined charms of water-colours. Not content with this exploit, Mr. Herkomer still more obviously forces the material beyond its best capabilities in a head of Mr. Tennyson, which is considerably larger than life. Technically, this portrait must be pronounced a comparative failure. It has none of the atmospheric greys of the heads which we so much admired in the winter exhibition of the Institute, and there is little clearness, nor is there much subtlety in the modelling. The most that can be said in its favour is that by virtue of its magnitude and gravity of the expression it has an imposing air. It is a pity to see the artist's energies misdirected in attempts to astonish the spectators.

By Mr. Millais there is a half-length of Mrs. Stibbard (53), of which it will suffice to say (seeing we have occasion to enlarge on the painter's art in our Academy notice) that it stands almost alone here in its perfectly unsophisticated fidelity to nature. Note the marvellous precision, both of hue and position, of the touch of light on those placid lips, the painting of the clear, candid eyes, the exquisite gradations of living colour on the cheek. The execution of the satin dress, the black kid gloves, and the flowers, is no less superb.

The preceding are some of the pictures that will be most discussed through the season. We must reserve for a future notice or notices the lackadaisical followers of Mr. Jones, the adorers of Mr. Watts, the St. John's-wood life in conservatory or garden (where the London soot seems to be fast penetrating) of Mr. Tissot; the olden undertakers' world of Mr. Linton; the ambitious flights, or falls, of Mr. W. B. Richmond, and his portraits, also too black; the "symphonies" and arrangements of Mr. Whistler, which, if only so-so, are, excepting two in the vestibule, less impertinently empty than heretofore; and some more or less good and honest work by Messrs. Macbeth, P. R. Morris, Boughton, Hennessey, R. B. Browning (son, we believe, of the poet, and a student in something like a sound modern school—that of Antwerp), R. Lehmann, J. Collier, E. J. Gregory, Carl Haag, Cecil Lawson, A. Legros Otto Weber, and others.

The Royal Academy have, according to the *Morning Post*, granted an annuity of £300 a year to Mrs. Ward, the widow of the late Mr. Ward, R.A.

The Goldsmiths' Company has contributed £50 and the Fishmongers' Company fifty guineas towards a fund for establishing Scholarships in the Female School of Art.

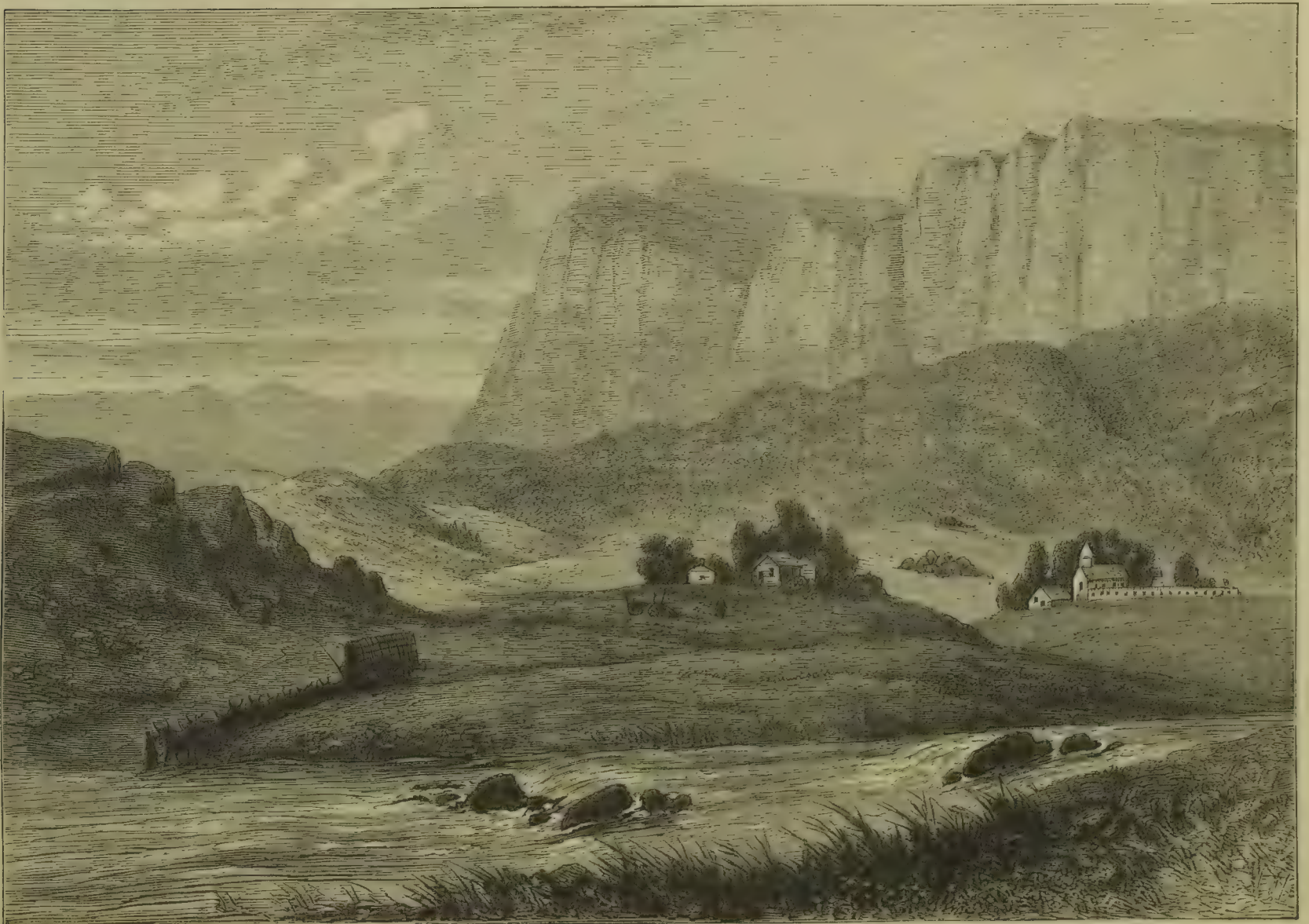
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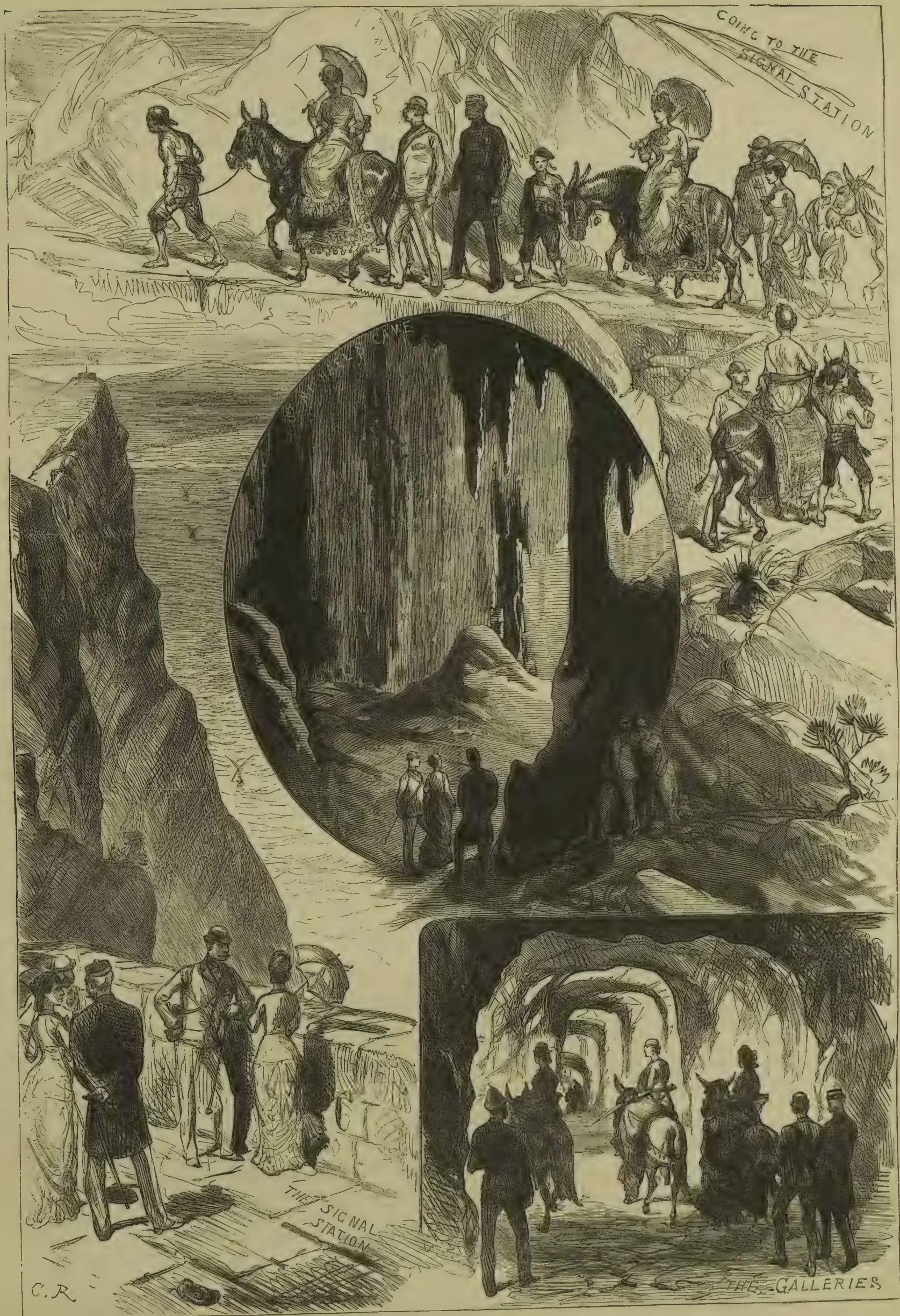
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THE DUKE AND DUCHESS OF CONNAUGHT AT GIBRALTAR.—SEE NEXT PAGE,

THE DUKE AND DUCHESS OF CONNAUGHT.

Their Royal Highnesses, whose wedding at Windsor lately furnished us with a pleasant subject for our Illustrations, paid a short visit to Gibraltar. The following account of their visit on the 17th ult. is given by the *Gibraltar Chronicle* of next day:—

"At eleven o'clock their Royal Highnesses landed at the Ragged Staff, where they were met by Lord Napier of Magdala and Lady Napier. The arrangements for the morning were to visit the Galleries, the Signal Station, and St. Michael's Cave. Accordingly they drove from the Ragged Staff to the Moorish castle, where provision had been made for the ladies in the shape of donkeys, gaily caparisoned with the well-known Spanish hangings and trappings. Their drivers, too, were picturesque in the national dress of the Spanish muleteer. With the assistance of these patient little animals, the Royal party visited and enjoyed the Galleries without fatigue. They went thence to the Signal Station, where they admired the view across the blue Mediterranean, the Apes' Hill, and the mountains of Spain. After a short time spent there, a start was made for St. Michael's Cave, which was brilliantly lit up by the Royal Artillery, under the direction of Captain de Marylski, firemaster. The effect was beautiful in the extreme, the torches and coloured lights throwing out pillars and rocks in grand relief, and the lights being reflected from millions of sparkling points. Her Royal Highness expressed great pleasure at the sight, which certainly is a grand one. The morning had slipped away rapidly, and it was half-past two before the Royal visitors arrived at the mess-house of the Rifle Brigade. Here they were entertained at luncheon by Colonel Glyn, C.B., and the officers of the regiment. After lunch the Duke and Duchess visited the Recreation Rooms and other places of interest in the Casemate Barracks. This done, they drove up to the Naval Hospital, where they were received by Surgeon-General Gordon, C.B., and officers of the Medical Staff, and were conducted round the various wards. The Princess was most kind in her manner of inquiring after the invalids, who will long remember the Royal visit. Lord Napier of Magdala here took leave of their Royal Highnesses, and, accompanied by Major Gilbard, was present at the funeral of Mr. Larios at the Cemetery at the North Front. Captain Egerton, Equerry to his Royal Highness, went to represent the Prince. The Duke and Duchess, when their visit to the hospital was concluded, drove back to the New Mole, where they embarked on board their yacht. At a quarter past seven they were again on shore and drove to the Convent, where they dined with his Excellency. After dinner there was a reception, where many were present to take leave of the Duke and Duchess. At ten o'clock they left the Convent, accompanied by his Excellency, who saw them on board. Captain Edye was also present, and a cordial leave-taking took place on the deck of the yacht, which soon after steamed away from the New Mole on her way to Algiers. A large number of blue lights were burned at the dockyard, as a parting salute to the Duke and Duchess."

Their Royal Highnesses proceeded to Malta, where they remained till the 26th ult., and then left in the Royal yacht Osborne for Smyrna. We give some Illustrations of their excursion around the Rock of Gibraltar on the 17th, from Sketches by Captain W. O. Carlile, R.A., to whom we have been indebted for similar assistance on some previous occasions.

ROYAL INSTITUTION LECTURES.

FRANZ SCHUBERT.

Professor Ernst Pauer on Tuesday, April 22, gave the first of three lectures on the three great German composers, Schubert, Mendelssohn, and Schumann. Franz Schubert, the fourth of the fourteen children of a poor Austro-Silesian schoolmaster, was born near Vienna on Jan. 31, 1797. His education was very scanty, and his intense love of music soon absorbed almost his whole attention. He was early taught the violin and pianoforte, and his extreme acuteness of ear and industry led to his becoming a chorister in the Imperial chapel and a student in the college at Vienna, where the professor of harmony, Ruciczka, soon owned that his pupil knew as much as himself; and Salieri, the principal, advised his conforming to old forms, and disapproved of his setting the poems of Schiller and Goethe. From 1813 to 1816, while assisting in the drudgery of his father's school, he composed almost a hundred songs, including the celebrated "Erlkönig," much chamber-music, and his cantata "Prometheus" (now lost), for which he received £4. In 1817 his position somewhat improved; he met with several friends and colleagues, such as the poets Schober and Meyerhofer, and the singer Vogl, with whom he travelled in Styria and Hungary, but whose musical influence was injurious to Schubert's compositions. He never obtained a permanent appointment, but spent several happy years as teacher in the amiable and musical Esterhazy family in Hungary. Here he composed much beautiful music, including the Fantasia in F minor. His settings of Goethe's songs were not appreciated by the poet till after the composer's death; and he received very scanty remuneration from the booksellers. Few of Schubert's works had been published when he died; and his second public concert was for his funeral. Care and poverty stood at his cradle, and followed him to his grave; and he appears never to have had a comfortable home of his own in Vienna, where he spent nearly all his life. His effects after death were valued at £13 10s. In the society of his equals his manners were frank and genial, but amongst the upper classes he was very shy and distant. The rumours charging him with dissipated life were groundless and incompatible with the invincible industry shown by the amount of his excellent work. He was quickly inspired by poetry, and possessed great facility of writing. His few extant letters exhibit rare loyalty and faithfulness, with great purity of heart. He died on Nov. 19, 1828, and by his express desire was buried very near Beethoven. After several anecdotes, with some discriminating remarks on Schubert's position as a composer, the following pieces by him were performed by Professor Pauer and his talented youthful pupil, Eugène D'Albert, a Queen's scholar at the National Training School:—The fantasia in F minor (for two performers), a piece in E flat minor, an impromptu in A flat major, and two marches (for two performers).

DISSOCIATION.

Professor Dewar, F.R.S., on Thursday, April 24, gave the first of a course of five lectures on Dissociation, a term given to the results of certain chemical actions connected with thermodynamics, one of the most profound subjects of modern research. In his opening remarks he referred to the intimate relations between chemistry and physics observed by early philosophers, and described the remarkable experiments of Sir James Hall, who showed that under great pressure carbonate of lime could be kept from decomposition even when subjected to intense heat; thus proving that chemical action can be modified by pressure. It has also been demonstrated that all chemical action is accompanied by the absorption or evolution of heat, which is as definite as the atomic weight, and is measurable. Chemistry, therefore, has now a dynamical as well as a statical department; and, no doubt, light will eventually be thrown upon the occult phenomena termed catalytic, surface, and nascent actions. The Professor

then gave a series of experiments specially relating to solutions and crystallisations; the consequent variations in temperature being shown by very delicate thermometers. When chloride of calcium was dissolved in water heat was evolved, and when the hydrated salt was added the temperature was reduced, its solution absorbing heat. It was also shown that salts, which evolve heat while forming a crystallised hydrate, generally absorb heat during the continued solution. A solution may take up more of a solvent than it ought to have for the temperature; but the equilibrium of such a supersaturated solution may be disturbed by the addition of a very small quantity of the salt, the extra quantity being ejected with the evolution of heat. This was proved by means of sulphate of soda. That the action cannot be started by mere dirt has been proved by Tomlinson, neither can the crystallisation be started by touching the solution with clean platinum wire, or by crystals of another salt. Similar results were obtained with other salts. Some glacial acetic acid remained liquid until touched by a crystal of the acid in the frozen state, when it became solid if the temperature was a few degrees below that of the surrounding atmosphere. The Professor showed that the rate at which this change of state takes place can be accurately measured; that it is not diminished in narrow nor augmented in wide tubes; and that the bending of the tubes has no influence upon what may be termed "the rate of crystallisation."

COMPOSITE PORTRAITS—GENERIC IMAGES.

Mr. Francis Galton, F.R.S., at the first evening meeting after the Easter recess, on Friday, April 25, gave a discourse on his process of "composite portraiture," in relation to certain mental processes. Faint pictures of different persons, who have the same general type of features, and who have been drawn in the same attitudes and size, are blended together, thus forming a composite image, curiously distinct in its lineaments, resembling no one portrait in particular, but possessing a general likeness to each. All the features that are common are preserved, all that are purely individual disappear. These composite pictures are made by converging upon the same screen the images thrown by different magic lanterns, or by throwing the images in a camera upon the same sensitised photographic plate. Mr. Galton explained that general impressions and ideas are the result of blended special memories, exactly as the composite is the result of blended pictures, a view also put forward by Professor Huxley in his recent life of Hume, but with this difference: If the images of a succession of portraits were thrown each for the same brief time on the photographic plate, and if the image of another portrait were thrown for fifty times as long, its effect on the composite would be fifty times as great as that of any of the others; but the impression left on the brain by the fifty-fold period of exposure would be by no means fifty times as strong as that left by a single period. The frequently renewed sight of the same or similar objects does not leave an impression on the brain of a strength proportionate to the frequency. On the contrary, the law which connects memory with frequency of observation has much analogy to and may be identical with the law of Weber, that connects variations of sensation with varying amounts of the exciting cause. Mr. Galton concluded that the brain is an imperfect instrument for forming true general ideas, since it gives, of necessity, far too little consideration to the vast bulk of ordinary incidents, and far too much to rare and exceptional ones. The beliefs of children and savages, and the current notions in all branches of knowledge in their pre-scientific stage, are tainted with fallacy, and err in a tendency towards the miraculous. Truth can only be arrived at by analysing general impressions and submitting the elements on which they are based to measurement and number. In his illustrations of composite portraiture, Mr. Galton showed blended images made from casts of coins and medals in the British Museum of various eminent persons at different periods of their lives, thus giving more typical likenesses than previously existed. Among these were Napoleon I., Nero, Alexander the Great, and Cleopatra, with composites of Greek and Roman beauties, and others illustrating the principal types of features found among heinous criminals.

GREEK ARCHITECTURE AND ITS ANTECEDENTS.

Mr. H. H. Statham on Saturday last, April 26, gave the first of a course of four lectures on the Leading Styles of Architecture, historically and æsthetically considered. After a few remarks on the essential conditions of the development of architecture and its intimate relation to nature and civilisation, he explained the method of illustrating it by geometrical drawings, giving accurate elevations and plans of interiors. Referring to a series of lithograph sketches distributed among the audience, he commented on the existing remains of ancient Egyptian architecture, such as the long, massive temples, built of granite, at Beni-Hassan, about 1800 B.C., and at Thebes, 1500 B.C.; and pointed out the gradual development of the column and capital till they attained their beautiful perfect form in Greek art. Amongst other interesting examples, Mr. Statham specially noticed the Lycian rock-cut tombs in Asia Minor, and two early Doric temples—one at Corinth, and another at Selinonte, in Sicily, dated between 600 and 500 B.C. These temples differed from the Egyptian in being evidently intended for public assemblies. The Greek architecture was based on practical requirements, and all the departments were arranged so as to give the greatest convenience with the best effect. The Parthenon at Athens (400 B.C.), perhaps the most refined building in the world, was fully described by the aid of diagrams giving the elevations; with the entablature, comprising the architrave; the frieze, with the delicately carved bas-reliefs, so well known as the Elgin marbles, in the British Museum; and the cornice. The optical refinements, manifest in the curvatures which prevail throughout this temple, were specially explained, and the absence of formal angularity in the relative position of Greek buildings was also noticed, those on the Acropolis at Athens forming a striking example. In regard to the Ionic order, the presence of the curved ornament in the capital was referred to as evidence of Assyrian influence. Finally, the Corinthian order was described. The rich foliage of the capital was considered to be of Egyptian origin, and the order itself to be rather Roman than Greek.

Sir John Lubbock, Bart., M.P., F.R.S., will give a discourse on the Habits of Ants on Friday, the 9th inst.

Riding-Master John Atkins Pickworth, Cavalry Dépôt, Canterbury, has been installed as a Military Knight of Windsor. Mr. Pickworth is one of the survivors of the Light Cavalry charge at Balaklava, and he served for thirty-five years in the 8th (King's Royal Irish) Hussars.

One of the war-balloons, called the Talisman, inflated for the purpose of experiments at Woolwich, broke the ropes by which it was attached and escaped. It contained 19,000 ft. of gas, which rendered it capable of lifting a weight of 900 lb. The balloon disappeared in the clouds, where it burst, and its remains fell into the Thames, near Erith.

SOCIETY OF PAINTERS IN WATER COLOURS.

We are almost tempted to ask: What has happened to the "Old" Water-Colour Society? Although new members have been freely added, the exhibitions of the last few years seem certainly to have fallen short of the standard of former years. Last winter the decline appeared to be so marked that we fully expected to find now a brilliant display of force that had been held in reserve. Yet, although the whole body of members and Associates are represented, with the sole exceptions of Messrs. Dobson, Lamont, and Shields, we confess to feeling a still greater disappointment. There is no one drawing of quite first-rate quality and at the same time of importance. The level attained is, no doubt, still far from low; one seldom meets the wide disparity in merit which too often shocks at the Institute; but, after noting in our catalogue with the utmost care the works which struck us as deserving public recognition, without heeding the names of their authors, we are surprised to find how many artists whose contributions it has been our pleasant duty to notice for many years are overlooked. Probably, the general depression has deterred many painters from risking a great outlay of time on single works. Perhaps the greatly increased and successful cultivation of oil painting renders us less appreciative of the more modest triumphs of these water-colour painters. And, doubtless, we are rendered more exigent by the very successful cultivation of water colours by foreign artists, and more particularly by the body of highly trained French artists who have lately formed themselves into a society of Aquarellistes, and are now holding an exhibition of admirable works at Paris.

Then, again, in the natural order of things, we cannot reasonably expect our old favourites in Pall-mall to retain the charms of youth or the strength of maturity perennially. The time must come, if it has not arrived, when some of us will have to be content to recall how often we have been charmed by, for example, Frederick Tayler, T. Danby, George Dodgson, and others—albeit, the "Fête Champêtre" (272), by the last, is almost as charmingly suggestive as ever. Sir John Gilbert has painted Joan of Arc throwing herself in a passion of thankfulness at the feet of Charles VII. on his Coronation (69), and also a "battle in the sky" (No. 127), in which imagination is evinced in the glitter of the lighting on the "armed force" drawn out below. Mr. Carl Haag has contented himself by sending three small Oriental half-length studies, of which we like best the strongly painted characteristic head of an almost toothless fanatic, "One of the Howling Dervishes of Cairo" (138), relieved against an arabesque wall. Mr. Birket Foster's drawing (23) of Italian peripatetic minstrels playing, with a group of children listening at a cottage garden wicket, is pleasantly treated according to his wont, and the artist is to be congratulated on the larger touch of recent works; still, however, larger masses of enriched colour are desirable, the general aspect of the work resembling chintz after washing. This is not observable in "The Falls of the Tummel" (141); the action, or rather habit, of falling water is also well expressed.

The allusion to the action of water reminds us that one at least of the veteran members—Mr. E. Duncan—betrays no falling off in his drawing of "A Brig on the Rocks near the Worm's Head, on the Coast of South Wales" (132). The waves dashing against and recoiling from the rocks and churning into white foam seem to us capitally rendered. Mr. Duncan has other of his customary subjects: coast scenes and inland pastures, the "old-fashioned" simplicity of which is surely more satisfactory than some of the new-fangled complex expedients of the younger men. Mr. George Fripp, too, pursues the gentle tenour of his way, and both his English and Scotch views are as modestly truthful as ever. To be likewise commended for quiet, unpretentious merit are Mr. C. Davidson's "Sheep Feeding" (217), "Haymaking" (259), and other rural subjects; Mr. E. A. Goodall's Venetian and Egyptian scenes, particularly No. 128; Mr. Alfred Fripp's delicately painted "Swanage, Isle of Purbeck," and Mr. S. Read's "Tomb of Margaret of Austria in the Church of Notre Dame de Brou, at Bourg" (46). Perhaps, however, none of the earlier members are so exceptionally successful as Mr. T. M. Richardson in "Departing Day—Ben Nevis from the Peat Moss, Banavie" (17). If the artist's customary scheme of colour is somewhat conventional and scattered, it is here subordinated to the great breadth, first, of shadow which envelops the foreground and middle distance; secondly, of dark, gathering clouds overhead; thirdly, of slant sunlight still lingering on the fair and ruddy brow of the giant mountain. The consequence is a unity of impression which we hardly remember to have before received from a drawing by this artist. We would likewise name, as having surpassed recent efforts, Mr. S. P. Jackson in moonlight pieces and coast-scenes, and Mr. Alfred Newton in Highland subjects.

There is a small drawing on a screen, "Lock Maree" (287), mainly a study of near rocks, by Mr. Alfred Hunt, that has a simple directness and untormented texture which carries the conviction that it was done on the spot and has not been touched since. But when we turn from it to Mr. Hunt's more elaborate drawings, the views of his favourite Whitby (130 and 232), "Durham" (280), and others, we cannot help feeling, notwithstanding the beauty of portions (particularly in No. 232), that much is sacrificed by the after manipulation they appear unquestionably to have received in the studio. We see in the first study none of the frictioned surface and the incomprehensible mosaic of points of colour which so often defeats the aim at suggestive enrichment and aerial effect. Mr. Boyce contributes several drawings, to which, although at first sight they may be taken to be faithful in every minute detail, neither our optical apparatus nor our ideas of the principles of art permit us to reconcile ourselves. For instance, in one drawing a tower is near the foreground, and every stone of its masonry is "made out" in a way which could only have been arrived at by long and close scrutiny of the object; and when all this is brought within a few square inches immediately under the eye the result must be a contradiction of the natural impression. Then, in a view of a street or *allée* at "Cremieu, Dauphiné" (291), there is a canal or trench made out in the same way, without the relative generalising shadow that must have existed in the canal, while the reflection on the surface of the water of the overhanging trees (the leaves of which would be dark beneath) looks like a heap of leaves in full daylight. We have here, it is submitted, the wrong end of art—first, the truths of the masses and relations have to be mastered; then proceed if you will to the mere copying of detail *seriatim*. A curiosity of the exhibition is Mr. Holman Hunt's "Study of Moonlight" (20), looking from a terrace at Berne, with a pair of lovers apparently struggling to support each other. "Realism" here, in the violent iridescence of the moon's halo and the heavy mists over the Nydeck, acquires almost nightmare intensity.

It is time, however, to return to more recently-elected members. The latest, we believe, is Mr. H. M. Marshall; his "Sunrise in Broad Sanctuary" (113) and "The Pool" (129) from below bridge are careful and good in various respects. Mrs. Angell (who has seceded from the Institute) sends several

flower and fruit pieces, in which, while aiming at greater strength of colour, some of the delicacy and illuveness of former works is missed. A very remarkable drawing (181) is that by Mr. Brierly, in which his intimate knowledge of the sea and shipping has enabled him to rehabilitate the great galleons of the Spanish Armada in all the pride of their enormous castle-like hulls, and vast sails painted with figures of the saints and emblems of the Crusades, as they sailed from Ferrol, July 22, 1588. Mr. Hale's twilight studies, the largest being a view in busy Bristol (96), are rather risqué, but evince delicate observation. Special remarks, besides general commendation, are hardly called for in reference to the contributions of Outhbert Rigby, F. Powell, R. Thorne Waite, H. Moore—who sends one of his spirited studies of breakers tumbling in on a shallow shore; Albert Goodwin—his drawings have gained this year by greater solidity and simplicity of aim; and Miss Clara Montalba—whose "Crab Pots, Venice" (54), and some brilliant "bits" of Venetian effect, evidently snatched direct from nature, have passages of colour, which, if sometimes forced or arbitrary, are very beautiful as colour.

In the figure-department (some drawings in this category having been already noticed) there is nothing so exquisite as a small work by Alma-Tadema, called "Strigils and Sponges" (241), representing three Roman girls in a tepidarium, one stooping under the douche, another, a lovely fair figure, scraping her arm with a strigil. It was a mistake, however, in composition, to divide this last figure vertically. In another drawing, scarcely so successful, a couple of "Wine Lovers" (229) are seated in the shade of an upper room; one of them ladles wine from a verde antico cooler into the goblet or patera of his friend. The sunlight is made to turn the grey-red tiles, and terra-cotta ornaments of a neighbouring roof and cornice, seen through the window, into a ruddier orange, and this hue being apt to "come" heavy in the medium of water colours, the foreground shadow-tones hardly have due relative value. Mrs. Allingham has several charming small drawings, among which we may name "The Young Artist" (203) and "Harvest Moon" (169), a tired reaper walking homewards; but we fancy that the accomplished artist has caught the spirit of Frederick Walker more completely on former occasions. The influence of the deceased young chief extended also to J. Parker—see Nos. 166 and 230; and Tom Lloyd, see No. 156, an old lady leaning on her granddaughter in a garden—where we think less definition of objects in the after-sundown time, would have helped the sentiment. That influence was probably not unfelt either by Mr. Arthur Hopkins when he painted his meritorious "Gathering Periwhinkles" (101): but why does the pretty girl in the centre look so piteous? or by Mr. Norman Taylor, whose amusing "Eaves Drooping" (184) is particularly nice, alike in conception and execution—village children are creeping down a bank to listen to the lovemaking of a genuinely rustic pair of "simpletons." Of Mr. Henry Wallis's contributions we shall have occasion to speak hereafter. Mr. W. E. Lockhart, of the Scottish Academy, supplies a contingent of appreciable value in the present poverty of the figure section. His best drawing, a version of his Academy picture, gives an illustration, as emphatic in conception as it is forcible in colour and effect, of the relief received by Gil Blas from the Archbishop of Granada (212). Mention must suffice of Mr. Stacey Marks's monk asleep undisturbed by the croaking of "The Convent Raven" (26); Mr. Marsh's "Little Bo-Peep" (152), a life-size half-length of a pretty shepherdess; Mr. Radford's modern "Penelope" (199) surrounded by her suitors; Mr. W. Duncan's illustration of Boccaccio (260); the excellently drawn and painted animals in Mr. Otto Weber's "Farm-yard" (92)—by-the-way, a very cleanly farm-yard; and "The Orphan" (76), by Mr. Basil Bradley, a mounted moorland shepherd carrying a lamb—the best work the artist has exhibited for some years.

MUSIC.

HER MAJESTY'S THEATRE.

The third year of Mr. Mapleson's occupancy of the new building in the Haymarket began on Saturday last, that gentleman's association with the locality having been of much longer standing, in connection with the old theatre on the same site that was destroyed by fire in 1867. Having already given a summary of the prospectus of the new season, we may now briefly record the opening performance as it consisted of "Carmen," an opera already well known, and cast as before. The masterpiece of the late Georges Bizet was first brought out in an Italian version at this theatre by Mr. Mapleson in June last, and was afterwards given in an English adaptation by Mr. Carl Rosa during his occupancy of the same building in February. The earliest representative here of the character of Carmen was Mdle. Minnie Hauk, who has certainly not been surpassed, if equalled, by her successors in the part—Madame Trebelli in the Italian version, and Madame Dolaro in the English adaptation. Again on Saturday night Mdle. Hauk gave a fine rendering of a difficult character, the heartless flippancy and coquettish vanity of which were realised with high dramatic power and skilful avoidance of any approach to vulgarity, the music of the part having been very effectively sung. Signor Campanini's Don José was also again a fine performance, as was the Escamillo of Signor Del Puente. The character of Michaela, heretofore so excellently filled by Mdle. Alwina Valeria, found an efficient representative in Madame Sinico, the cast in other respects having been mostly as before.

On Tuesday "La Traviata" was the opera; and Mdle. Ambre made her first appearance this season as Violetta. The performance of the lady presented similar high merits to those already commented on in reference to her earliest performance here last season. Again she sang with brilliancy and refinement, and met with a most favourable reception. As Alfredo, Signor Frapolli was applauded in several instances; and Signor Galassi gave the same impressiveness to the music of the elder Germont as heretofore.

For Thursday a repetition of "Carmen" was announced; and this (Saturday) evening the performance of "Don Giovanni" is to include the début of Mdle. Vanzandt as Zerlina, and the reappearance of Madame Pappenheim as Donna Anna.

ROYAL ITALIAN OPERA.

"Faust" was repeated here on Thursday week, with the second appearance of Mdle. Turolla as Margherita, in which that accomplished young artist maintained the very favourable impression previously made. On this occasion Signor Gayarré replaced M. Capoul as Faust.

On Saturday "La Traviata" included the return, after five years' interval, of Mdle. Heilbron, who sang and acted with much effect, having been particularly successful in the scene "Ah! fors'è lui," and in Violetta's shares of the duets with Alfredo and with the elder Germont. The two latter characters were efficiently filled, respectively, by M. Capoul and Signor Graziani.

On Monday Mdle. Turolla gained another success by her performance as Leonora in Verdi's "Il Trovatore," in which the singer displayed the same high vocal merits and dramatic

power as in her previous appearances (as Margherita, in "Faust"). Her reception was again so favourable as to establish her position of a prima donna of much excellence and great promise. Mdle. Pasqua gave the music of Azucena with considerable dramatic feeling, and gained special applause and a recall after the important scene with the Count di Luna in the third act. Signor Sylva (a third of the recent additions to the company) sang with effect (as Manrico), and was applauded in several of the declamatory passages. The character of the Count di Luna was efficiently filled by Signor Carbone in lieu of Signor Cotogni, in consequence of the continued indisposition of the latter. Mdle. Sonnino and Signor Scolara were, respectively, the representatives of Inez and Ferrando. At the commencement of the third act a divertissement was introduced, the bright and characteristic music of which has been recently added to the opera by the composer thereof. The skilful solo dancing of Mdle. Reuters was a prominent feature in this scene.

On Tuesday "Ernani" was given, with the clever performance of Madame Thalberg as Elvira, and the fine acting and singing of M. Maurel as Don Carlos; the Ernani of Signor Gayarré having been an important aid to the general effect.

On Thursday "Fra Diavolo" was to be given, with Mdle. Alwina Valleria as Zerlina, in which character that meritorious artist (hitherto associated with Her Majesty's Theatre) was to make her first appearance here. "Tannhäuser" was announced for Saturday, with Madame Cepeda as Elisabetta and Signor Sylva as Tannhäuser. The first appearance this season of Madame Adelina Patti is to take place on Tuesday next, in "Lucia di Lammermoor."

Of the first of this year's concerts in the Floral Hall, this (Saturday) afternoon, we must speak next week.

The fifth of the present series of Madame Viard-Louis's interesting concerts introduced, for the first time in England, a "Stabat Mater" by M. Salvayre, a young composer, for whom it gained, in 1876, the "Grand Prix de Rome" conferred by the Paris Conservatoire on rising musical talent. The work is skilfully and effectively scored for three solo voices, chorus, and orchestra, the style being largely reflective of that of Rossini, especially of the renowned "Stabat" of the great Italian master. The most effective portions of M. Salvayre's work were the mezzo-soprano solo "O quam tristis," well rendered by Miss Arthur; the "Sancta Mater," effectively sung by Signor Fabrini; and the trio (with chorus) "Virgo Virginum" by those vocalists and Mr. Ludwig. Another novelty was a clever (but not very original) Fantasia for orchestra, by Herr Stiehl, entitled "Ein Traumbild," in which, as in the preceding overture to Hérold's "Zampa," the performance of the band was of high excellence. Madame Viard-Louis gained great applause by her energetic execution of Dr. Ferdinand Hiller's elaborate and difficult pianoforte concerto in F sharp minor; the other items of the programme having been Beethoven's seventh symphony (in A) and a "Concert Finale" by Olivera Prescott. Mr. Weist Hill conducted with his usual skill and judgment.

The forty-seventh season of the Sacred Harmonic Society closed yesterday (Friday) week, with a fine performance of Handel's "Israel in Egypt," with the additional accompaniments supplied for the society some years ago by Sir Michael Costa, who conducted the oratorio. The sublime choral writing in which this work abounds was rendered with special effect, and many of the movements produced a marked impression, the "Hailstone" chorus having been encored. Miss Marriott, whose successful début we recently recorded, was very favourably received in her rendering of the soprano solos, having been especially applauded in the air "Thou didst blow." The contralto and tenor solos were finely sung, respectively, by Madame Patey and Mr. E. Lloyd, the delivery by the former of the solo, "Their land brought forth," and by the latter of "The enemy said," having been prominent features. Another specialty was the fine duet, "The Lord is a man of war," in which Herr Henschel and Mr. H. Cross were associated. The National Anthem was given by chorus and band after the oratorio.

The twenty-eighth season of the New Philharmonic concerts began well last Saturday afternoon, when Berlioz's great symphony, "Harold en Italie," was finely rendered by the excellent band directed by Mr. W. Ganz, who is now sole conductor of these concerts. The orchestra was also heard to special advantage in Beethoven's overture to "Egmont" and the characteristic ballet music from Rubinstein's opera, "Feramors." The viola obbligato, which is an important feature throughout Berlioz's symphony, was admirably played by Herr Straus, as in a recent performance of the symphony at the Crystal Palace. Beethoven's pianoforte concerto in E flat (the "Emperor"), worthily interpreted by Mr. Charles Hallé, and vocal pieces brilliantly sung by Mdle. Schou, the Danish prima donna, completed an interesting concert.

The thirty-fifth season of the matinées of the Musical Union—directed by Professor Ella—opened well, at St. James's Hall, on Tuesday, when the programme included Haydn's quartet in D minor (op. 78) and Mendelssohn's quintet in B flat (op. 87), led by Signor Papini, the other executants having been MM. Wiener, Holländer, Hann, and Lasserre. Herr Scharwenka played, with much effect, Beethoven's "Sonata Appassionata," and other smaller pianoforte solos of the player's own composition.

The fifth annual concert of the students of the "National Academy for the Higher Development of Pianoforte-Playing" took place on Wednesday afternoon.

Of the fifth of this series of the Philharmonic Society's concerts (including the first appearance this season of the eminent violinist M. Sarasate, and the début of Miss L. Bailey as vocalist) we must speak next week.

The last of the present series of operatic performances at the Alexandra Palace takes place this (Saturday) evening with "La Traviata," Mdle. Bauermeister being announced to appear as Violetta.

Mr. John Boosey has announced a series of four morning ballad concerts at St. James's Hall, the first of which takes place to-day (Saturday).

The Musical Artists' Society's fourteenth trial of new compositions will be held this (Saturday) evening at the Royal Academy of Music.

A morning concert will be given at the Royal Albert Hall next Monday afternoon for the benefit of the sufferers by the recent inundations in Hungary. The Albert Hall Amateur Orchestral Society and members of the choir associated with that building will co-operate in the performances, which will be under the direction of Sir J. Benedict.

The first of the series of four "Orchestral Festival" concerts at St. James's Hall will take place next Monday evening, when the programme will comprise Wagner's "Kaiser-marsch," the introduction to the third act of his "Meister-singer," and vocal pieces by the same composer, Schumann's overture to "Manfred," and Beethoven's seventh symphony (in A). Frau Schuch-Proska and Herr Jaeger are the vocalists announced. Herr Franke is the leading violinist and Herr Hans Richter (of Vienna) the conductor.

Mr. Charles Hallé's nineteenth series of pianoforte recitals will begin next Friday afternoon at James's Hall. There are to be, as heretofore, eight performances, with the co-operation of Madame Norman-Néruda and Mr. L. Ries as first and second violinists, Herr Straus (viola), Herr F. Néruda (violin-cello), and other artists. The programmes will include the introduction of several novelties.

A very ingenious application of lamp-light to the desk of the pianoforte, harmonium, or organ has been registered by Mr. Thomas Ward, and is obtainable at Messrs. Metzler and Co.'s, Great Marlborough-street. The lamp is so contrived that it may be screwed on to any instrument, in a central position, so as to throw the full force of the light direct upon the music, the present system of side lights causing a waste of a great part of the illuminating power.

THE DURHAM COLLIERS' STRIKE.

It is to be earnestly hoped that this unhappy struggle between capitalists and those employed by them will not continue many days longer; for it is estimated that, if the strike last another month, there will be more than 100,000 persons out of work between the Tyne and the Cleveland district, south of the Tees. It extends over an area including the last-mentioned district in North Yorkshire, together with North and South Durham—a coal basin of unequalled productiveness compared with any other colliery district in the kingdom. The immense development of the coal trade in South Durham which has taken place within the last quarter of a century is more particularly due to the rise of the great Cleveland iron industry. The output has gone on growing in this division until it reached a gross total in 1877, the last return published, of over 19,000,000 tons for the year, nearly 6,000,000 tons more being credited to North Durham, and giving a total for the whole country of about 25,000,000 tons. Already it is computed that between 50,000 and 60,000 hands are thrown out of employment in connection with the collieries, and this number will be added to every day that the strike continues. The end of the last week leaves but very few collieries working, and at most, if not all, of the men have given in their notices. It will be very readily understood that the interests of a large network of trades of all kinds are bound up with this great colliery centre. Although there are many important subsidiary industries, the most important as a coal consumer is the iron trade of Cleveland. Divided only from South Durham by the River Tees, the Cleveland district daily receives an enormous tonnage of the bituminous product of the sister county to smelt the measureless deposits of ironstone contained in her hills, or to manufacture the pig-iron into the finished article. It was computed a few years since that above two thirds of the whole of the vast coal production of Durham was required for metallurgical purposes, and though the proportion is reduced at the present time, owing to the depressed state of the iron trade, it may yet be confidently asserted that more than half the coal brought to bank is still required in the iron trade. It would be next to impossible, even if it were economical, to obtain a supply of coal and coke from other quarters which would at all equal the needs of this great iron industry. The only sources from which supplies could be drawn would be South and West Yorkshire and Northumberland. Only in special cases will the expedient be resorted to of bringing coal from such a distance, as the present prices of iron, whether crude or manufactured, will not admit of the extra cost being incurred. When the supplies of the Durham coal-field, therefore, fail the blast furnaces will be "damped down" and the finished ironworks stopped. Extra supplies of coke have been obtained in several instances for the purpose of "damping down," which consists of filling the furnaces with coke to prevent their cooling. This process, however necessary, is an expensive one, and it may be even termed a wasteful one, as the coke is utilised to no good purpose. The furnaces are not unfrequently damaged, more or less, in their linings. In some cases furnaces have already been "damped down," but generally they have been put on slack blast. The damping process will, however, have to be generally resorted to within the next few days, and we hear that several furnaces are even now undergoing that process. There are eighty-five furnaces in blast in the district, which produce well on towards two millions of tons of iron per year, nearly one third of the production of the whole kingdom, and these will within a week be nearly, if not all, unproductive. Then, amongst the other industries of the Cleveland district which will suffer must be enumerated ironstone mining. There are now, it is computed, about 7000 hands employed in connection with the ironstone mines, and as the furnaces are laid off the services of these men will not be needed, as there will be no requirement for ironstone. In some parts of the district mines have already been laid off, whilst nearly all are working short time. In Cleveland, also, there are various large foundries and ship-building yards and other industries depending upon the Durham coal supply, and these will also, there is little doubt, be more or less brought to a stand if the strike goes on.

The reports of the mining inspectors show that within the last twenty years the number of men engaged in the Durham coal trade has increased enormously. In 1861 there were only 30,805 men employed in the South Durham coal-field; in 1870 this number had advanced to 43,000; in 1873, to 53,000; and in 1876 to 58,380. In North Durham and Northumberland the numbers so engaged rose from 22,719 in 1861 to 36,000 in 1871, to 46,889 in 1873, and to 48,754 in 1876. Within the period embraced by these figures, therefore, the number of men occupied in the coal trade of Durham and Northumberland advanced from 53,524 to 107,134. Since 1876 these numbers have somewhat declined, and there are not, unfortunately, any available data as to the exact number of men engaged in North Durham as distinguished from Northumberland, these two districts being reckoned as one in the mine inspectors' reports; but if one half of the 48,754 hands is given to North Durham, we have in the two divisions of that county an army approximating to 80,000 men all more or less involved in the strike. It is quite true that a number of collieries belonging to firms unconnected with the Employers' Association still continue at work.

Our illustration represents the scene at the mass-meeting of the Durham colliers which took place at Twizell some days ago.

Montague d'Oyley Fullerton Armstrong, a son of the late Sir Andrew Armstrong, was tried at the Cornwall Assizes last Saturday for uttering forged cheques. It appeared that the prisoner, who was a married man, had been staying at the village of Mevagissey, where he made the acquaintance of a young lady named Kendall, with whom he eloped, after having cashed a number of cheques forged in the name of Arbuthnot. The prisoner and his companion were stopped at Exeter, and the young woman was given up to her friends and the prisoner apprehended. In his portmanteau were found a revolver, some papers relating to the diplomatic service, for which he had been an unsuccessful candidate, and jewellery to the value of nearly £400. He was found guilty and sentenced to twelve months' hard labour.



THE MINERS' STRIKE IN DURHAM: GREAT MASS MEETING AT TWIZELL, IN THE COUNTY OF DURHAM.—SEE PAGE 423.



EN ROUTE TO THE ZULU WAR: THE MESS-PIPER OF THE 91ST ON BOARD THE PRETORIA.—SEE PAGE 426.
FROM A SKETCH BY OUR SPECIAL ARTIST.



THE AFGHAN WAR: PRISONERS AT JELLALABAD.—SEE PAGE 426.
FROM A SKETCH BY OUR SPECIAL ARTIST.

THE AFGHAN WAR.

We present several sketches from our Special Artist and other correspondents with different portions of the British Army in Afghanistan. One is a "first view" of the City of Candahar, eight miles distant, for which we are indebted to Brigadier-General Walter Fane. It was on Jan. 6, at five o'clock in the afternoon, that the cavalry brigades, respectively commanded by that officer and Brigadier-General Palliser, with the Horse Artillery, forming part of General Donald Stewart's column, advanced within sight of that city, which was occupied on the 9th by the entire force.

The City of Candahar stands not far from the Argandab, about 200 miles south-west of Cabul. Having been entirely laid out afresh by the great Afghan leader, Ahmed Shah, in 1753, its ground-plan presents an unusual regularity for an Eastern town. Its shape is oblong, and a mud wall with bastions surrounds it on every side, affording room on the ramparts for three men to march abreast. Four broad streets or bazaars run through the centre from wall to wall, lined with low one-storied shops; and at their point of intersection, in the very heart of the city, rises a curious open building, covered with a huge dome, known as the Chaursoo. Here the proclamations of the Ameer or his governor are read out to the mingled throng of Afghans and Hindoo traders who crowd the main-bazaars; while the dead bodies of criminals are exposed in the same place as a warning to evil-doers, like the traitors' heads which once mouldered over our own Temple Bar. Each bazaar has a broad roadway of fifty yards across, once lined with trees and supplied by canals in the days of the great Ahmed Shah, but long since neglected and suffered to decay, after the removal of the Royal house to Cabul. A gateway at every end leads into the plain without, except on the north, where the Palace of the early Shahs forms the termination of the bazaar. The Palace has no architectural pretensions, but contains a large number of rambling courts, barrack-like halls, and private gardens. Indeed, though mosques and sarais abound, none of them are remarkable for picturesque beauty, the only important building being the tomb of Ahmed Shah, the second founder of Candahar, a small but elegant mosque-like structure, with a handsome cupola, and profuse decoration in Oriental gorgeousness of colour. Twelve smaller mausoleums surround the chief tomb, and inclose the remains of twelve among Ahmed's children.

Apart from the four main bazaars, Candahar consists of the usual narrow lanes which do duty for streets in Asiatic towns. They are, however, straight, and run at right angles to one another. Most of the houses are built of brick, cemented with mud, while not a few consist entirely of the latter primitive material. The population has been variously estimated at from 50,000 to 150,000 souls, and the last estimate is perhaps nearest to the truth, as a European eye, accustomed to judge the number of inhabitants in a given space by a Western standard is rather apt to underrate than to overrate the populousness of these human hives. The streets usually present a lively and busy scene. Each quarter is inhabited by a different tribe; and the various Pathan clansmen, the Hindoo traders, the wandering Turcoman merchants from Bokhara and Samarcand, who throng the bazaars, give a striking air of variety and novelty to the motley crowd. Standing as it does at the meeting place of the main roads between Cabul and Herat, between India and Central Asia, Candahar possesses a great transit trade, and attracts to its busy market all the nationalities which surround it on every side.

Historically, Candahar is perhaps the most interesting of Afghan towns. The ancient city covered a slope outside the present site, and numerous ruins still mark its former greatness and extent. Two miles north of the modern wall the fortress rises upon a precipitous rock, once deemed impregnable, but now open to the attack of our latter-day artillery. This ancient stronghold was once held by a dynasty of Hindoo Rajahs. The Afghans captured the post, but were driven out in the eleventh century by Mahmood of Ghuznee, the founder of the earliest Mohammedan empire in Upper India. After passing through many intermediate vicissitudes, Old Candahar fell, in 1507, into the hands of Baber, the first of the great Moguls. He lost it again for a while, but once more recovered it in 1521. His son Humayoon, being driven from India by the rival Pathan house of Shere Shah, promised to make over the city to the Persians in return for their assistance in recovering him his kingdom, but when the time came for redeeming his pledge Humayoon repented, and kept Candahar for himself. In 1625, Shah Abbas conquered it; and though Aurungzebe, the last great emperor of the Mogul line, attempted to regain it, the town remained Persian till 1709, when the Afghans recovered possession.

The rear-guard of Major-General Biddulph's column, in retiring from Girisik to Candahar, was attacked by a large force of Alizais and others, at a place named Khushk-i-Nakhud. The enemy actually engaged are reckoned at more than a thousand, who were opposed on our side by about three hundred, including two squadrons of the 3rd Sind Horse, under Major W. Reynolds and Captain Maitland, and a hundred men of the 2nd Belooch Regiment (29th Bombay Native Infantry) under Lieutenant-Colonel Tanner. The whole force was under the command of Lieutenant-Colonel Malcolmson, commanding the 3rd Sind Horse. An attempt of the enemy to get round the left flank of the British force, which had been hastily drawn up in front of the camp, was frustrated by a charge of the Sind Horse, as shown in our illustration, from a sketch by Captain Maitland. This charge effectually broke up that portion of the enemy's force, killing more than a hundred of them; but Major Reynolds unfortunately fell in the early part of the action, and his squadron was afterwards led by Lieutenant H. C. Hogg, Adjutant. The remainder of the enemy were held at bay in the meantime by the Beloochee infantry of Colonel Tanner, and presently retired, with some loss, upon seeing the defeat of their right wing. Lieutenant-Colonel Malcolmson, the officer in command, was slightly wounded. The death of Major Reynolds is much regretted; four men of his regiment were killed and twenty-two wounded. Lieutenants Hogg and Smith, of the Sind Horse, had their charges wounded under them. Lieutenant Reilly, of the Commissariat Department, took the command of a company of Beloochees during the action; and Surgeon Burroughs, of the 3rd Sind Horse, joined in the first charge when the camp was so closely menaced. The enemy's attack in the open was unusually bold; they fought bravely, and it was subsequently ascertained that they were nearly all "Ghazees," or sworn warriors of Islam. Their loss was above 200 killed and 120 wounded, and would have been greater but for the approach of night and the necessity of securing our camp.

Our Special Artist, Mr. William Simpson, at the headquarters of General Sir Samuel Browne's division on the Cabul river, sends us a sketch of a party embarked on a raft of inflated bullock-skins for a short voyage across that stream to visit the cavern temple of Chicknour, which have claimed the attention of gentlemen endowed with antiquarian tastes who have accompanied the present military expedition. This mode of aquatic conveyance is perfectly safe, and as convenient on

those waters as any other kind of boating. The use of such means of river navigation is very ancient in Western India and different parts of Central Asia. We also present an illustration of the scene at the bringing in of some Afghan prisoners, which is from another of our Special Artist's sketches.

Some of the Indian correspondents of the *Times* speak of an advance on Cabul as not improbable. The whole of the first division, less Appleyard's brigade, left at Jellalabad, is now encamped in the Gundamak Valley, about as far from Cabul as General Roberts. A Simla telegram says, however, that although Yakoo Khan is still protracting the negotiations according to the fashion of Afghan diplomacy, "the best judges here are fairly confident Yakooob will agree to an interview with Major Cavagnari, and that the issue will be peaceful, rendering an advance on Cabul unnecessary." It is stated that Yakoo Khan has invited a mission to Cabul, and that Major Cavagnari will go there with a suitable escort as soon as the details have been arranged. News had been received from Cabul that Mahommed Hashim Khan, a pretender to the throne of Afghanistan, was endeavouring to excite an insurrection against Yakooob, who had sent word that he proposed to make a treaty of peace with the English, and that he was only waiting until events should enable him to do so. The Ghilzai contractors who are making the road in advance of the British forces have reached Tezeen, which is only one day's march from Cabul. The widow of Shere Ali has returned to Cabul.

A conflict with the hill tribes took place on Tuesday week at a village near Dakka, in the Khyber, where a detachment of British troops, under Captain Creagh, was surrounded by 1200 Mohmuds. Reinforcements having been summoned from Lund-i-Kotul, the village was successfully relieved. On the side of the British there were twenty-five casualties, on that of the enemy the killed and wounded numbered seventy-four. After the engagement the British force returned to Dakka unopposed.

THE ZULU WAR.

Our Special Artist, Mr. Melton Prior, sends us an illustration of the 91st (Princess Louise's) Highlanders, at Durban on March 19, two days after landing from the steam-ship Pretoria, starting from the camp to join Lord Chelmsford's army on the Tugela, for the advance to the relief of Ekowe. It was between ten and eleven in the morning when they left the camp, with their band playing a lively tune, all in the highest spirits, and encouraged with hearty cheers from the blue-jackets of the Naval Brigade, who were shortly to follow and join them in their march through Zululand, as well as from the assembled crowd of Durban people. The regimental colours were carried by two of the officers. An address of welcome had been prepared by the Scottish residents at Durban, and was presented to the 91st in the camp there. Major Bruce had the men drawn up in order for the reception of those who came as a deputation from their fellow-countrymen of North Britain. He responded to the address with a brief and soldier-like speech, thanking the Scotchmen of Natal, and expressing a hope that the 91st would do their duty. So in fact they did, in the fight of April 3 at Gingihlovo which we related last week, and by which the safety of Colonel Pearson and the garrison of Ekowe was secured.

The Naval Brigade also, under Commander Brackenbury, performed its part valiantly in that conflict, after having been the object of much grateful attention in the seaport town of Natal. We are indebted to Sub-Lieutenant Smith-Dorrien, R.N., for a sketch of the sailors from H.M.S. Shah crossing the Tugela river on their way to the front with the force under Lord Chelmsford. The men were dressed in blue serge jackets (or "jumpers" as they prefer calling them) and trousers, with canvas shoes, and straw hats, each carrying a Martini-Henry rifle, and brought with them two 9-pounder guns, one Gatling gun, and two rocket-tubes. The whole brigade was under Commander Brackenbury, and the other officers were Lieutenants Lindsay, Drummond, Henderson, Abbott, Sub-Lieutenants Hamilton and Smith-Dorrien, Drs. Shields, Sebold, and Connell, Mr. Cooke and Mr. O'Neil (gunners), and Mr. Chapple (clerk). The Royal Marine Light Infantry were under Captain Phillips, and the Royal Marine Artillery under Captain Burrows.

A view of Luneberg and the Pongola River, with the neighbouring bush country, on the northern frontier of Zululand, is contributed by Lieutenant N. Newnham Davis, of the Buffs. We have, by the way, to correct a small particular in reference to the quotation we gave, on March 29, from a letter describing the disastrous affair at Isanhlwana; that letter was not written, as we supposed, by Lieutenant Newnham Davis, but by Mr. Davis, of the Native Contingent. Lieutenant Newnham Davis was, indeed, with Lord Chelmsford on that fatal day, Jan. 22, and accompanied him next day to Helpmakaar, and we received from him a sketch of the site of the destroyed camp at Isanhlwana, which appeared in this Journal nearly two months ago. But the letter we quoted on March 29, which related the actual flight from Isanhlwana, was not one of his writings. With regard to Luneberg, it is a small border village of German settlers on the banks of the Pongola, in a district of the Transvaal province which has lately been invaded by Umbelini, the Swazi chief under the patronage of King Cetewayo, who claims it as part of his dominion. It was near this place that the recent disaster to Captain Moriarty and a detachment of the 80th Regiment took place, on their road with a convoy between Luneberg and Derby. But Luneberg is now strongly garrisoned, and there can be no fear of Cetewayo doing much damage that way. The Kaffrarian Rangers, one hundred in number, have been turned into a mounted corps, and have joined the irregular cavalry, which, with the mounted infantry, now form a very large force, as follows, all under the command of Lieutenant-Colonel Russell, 12th Lancers:—Frontier Light Horse, Lieutenant-Colonel Buller, 60th Rifles, about 250; Raaf's corps, 150; Weatherley's Horse, Lieutenant-Colonel Weatherley (late 6th Inniskillings), 70; Kaffir Mounted Rifles, Commandant Schermbucker, 100; mounted infantry, various corps, Lieutenant-Colonel Russell, about 120; Basutos (black), about 150; Baker's Horse, expected, about 200—total, 1040 cavalry, belonging to the column under the command of Colonel Evelyn Wood, V.O., C.B., whose head-quarters are at Utrecht, in the Transvaal.

The last illustration of the Zulu war to be noticed in this week's publication, is a sketch by our Special Artist on board the Pretoria, during the passage of the 91st Highlanders from Capetown to Natal. The mess piper of that regiment was accustomed daily to sound a loud musical summons at the officers' dinner-time; but whether it was the "Roast Beef of Old England," or "Cauld Kail at Aberdeen," we are not precisely informed.

The latest news is, from Cape Town, to the 8th ult., but does not add very much to our intelligence of last week. Colonel Pearson and the troops relieved from the garrison of Ekowe have arrived at the Tugela. Colonel Northey has died of the wound he received in the fight at Gingihlovo; and Lieutenant Mason and one or two more have died of fever. The Zulus have burnt the houses at Ekowe. It is reported that Cetewayo

has withdrawn beyond the Umvolosi. The British advanced position is not to be at Gingihlovo, but at the Amatikula, and no further movement is expected just yet.

OBITUARY.

THE DUKE OF ROXBURGHE, K.T.

The Most Noble James Henry Robert Innes-Ker, Duke of Roxburghe, Marquis of Bowmont and Cessford, Earl of Roxburghe, Earl of Kelso, Viscount Broxmouth, Baron Ker of Cessford and Cavertoun, in the Peerage of Scotland; Earl Innes, in the Peerage of the United Kingdom, and a Baronet of Nova Scotia, a Knight of the Thistle, and Lord Lieutenant of Berwickshire, died at Genoa, on the 23rd ult. His Lordship was born July 12, 1816, the only child of James, fifth Duke of Roxburghe (in whose favour the House of Lords decided in 1812), by his second wife, Harriet, daughter of Benjamin Charleswood, Esq., of Windlesham; succeeded to the Scottish honours at his father's death, July 19, 1823, and was created a peer of the United Kingdom in 1837. He was educated at Eton, and served for some time in the Royal Archers, the Queen's Body Guard of Scotland, of which he became Lieutenant-General. The Duke married, Dec. 29, 1836, Susanna Stephenie (Member of the Royal Order of Victoria and Albert, and a Lady of the Bedchamber to the Queen), only child of the late Lieutenant-General Sir Charles Dalbiac, K.C.H., and had two sons, James Henry Robert, Marquis of Bowmont, his successor, and Lord Charles John Ker; and two daughters, Lady Grant-Suttie, widow of Sir James Grant-Suttie, who died in October last; and Mrs. George Russell, cousin of the Duke of Bedford. The present Duke, who was formerly M.P. for Roxburghshire, was born at Floors Castle, near Kelso, Sept. 5, 1839; married, June 11, 1874, Lady Anne Emily Spencer-Churchill, fourth daughter of his Grace the Duke of Marlborough, K.G., Lord Lieutenant of Ireland, and has one son—Henry, now Marquis of Bowmont—and two daughters, to the younger of whom, Lady Victoria Alexandrina, the Queen stood sponsor. The noble house of Ker of Cessford, of very ancient ancestry, descends immediately from Sir Robert Ker of Cessford, on whom the barony of Roxburghe was conferred in 1600, and the earldom in 1616. The dukedom was acquired by John, fifth Earl, K.G., in 1707. At the decease, in 1805, of William, fourth Duke of Roxburghe (son of John, third Duke, so well known as the collector of rare books and MSS.), the title remained dormant until confirmed, in 1812, to Sir James Innes, Bart., the representative of the old family of Innes of Innes, of which Duncan Forbes states in a MS. history of them "that, in all the long course of their succession, their inheritance never went to a woman; that none of them ever married an ill wife, and that no friends ever suffered for their debts."

DR. MURCHISON.

Dr. Charles Murchison, LL.D., F.R.S., who died suddenly from heart disease on the 23rd ult., was born in Jamaica, July, 1830, the second son of the Hon. Alexander Murchison, of that island, and of Elgin, N.B. He had a very successful career at the principal public schools in Elgin and Aberdeen, and graduated M.D. in 1851, with honours and gold medal, in the University of Edinburgh. He was at once appointed Physician to the British Embassy in Sardinia (now Kingdom of Italy), under the Ambassadorship of the late Sir Ralph Abercromby. He then proceeded to India, and served on the medical staff of the 2nd Fusiliers in the last Burmese war, having for a short time acted as Professor of Chemistry in the College of Calcutta, in the temporary absence of the gentleman who had been appointed. In 1854 he returned to England and began an active professional career, which led to a great success. He became Physician to Middlesex, King's College, London Fever, and St. Thomas's Hospitals, and, besides, acquired a large and growing private practice. He contributed many works and papers to the advancement of medical science, his "Treatise on Continued Fevers," and his "Lectures on Diseases of the Liver," being considered standard works of reference. In 1862 he was appointed, on the recommendation of the late Sir James Clark, to report upon the drainage arrangements of Windsor Castle, owing to several deaths from fever having occurred in the castle. His report attracted attention on the death of the Prince Consort, some time afterwards. About three weeks or a month ago he was, with the sanction of the Queen, appointed Physician in Ordinary to the Duke and Duchess of Connaught. He was cousin of the late Sir Roderick Murchison, Bart., and has left a widow (daughter of the late R. Bickersteth, of Liverpool, and cousin of the Bishop of Ripon) and family.

MR. G. HADFIELD.

George Hadfield, Esq., formerly M.P. for Sheffield, died on the 21st ult., at his residence, Manchester, aged ninety-one. Mr. Hadfield was a solicitor by profession, and in 1852 was elected to represent his native town, Sheffield, in Parliament. He continued one of the members for that borough until 1874, when the infirmities of age determined him to retire from public life. Mr. Hadfield was a member of the Congregational body, was an advanced Liberal in politics, and was one of the founders of the Anti-Corn Law League. He took an active part in the many years of litigation connected with the alienation of Lady Hewley's and other charities, the dispute being at length settled by the passing of the Dissenters' Chapels Act of 1844.

The deaths have also been announced of—

Surgeon-Major A. C. Ross, M.D., late Royal Scots Regiment, of Roseland House, Denmark-terrace, Brighton, on the 16th ult., aged fifty.

Major-General William Pirie, late Lieutenant-Colonel, Indian Staff Corps, formerly 1st Regiment Bombay N.I., on the 21st ult., at Brighton, aged fifty-five.

Robert Munn, Esq., J.P., of Heath Hill, Stacksteads, Lancashire, and Whitecroft, Lockerbie, Dumfriesshire, on the 19th ult., at Heath Hill, in his eightieth year.

Colonel Henry Law Maydwell, late Assistant Quartermaster-General, Manchester, and formerly of the 82nd and 41st Regiments, on the 15th ult., in his sixty-second year.

Harriet, Dowager Lady Nasmyth, widow of Sir James Nasmyth, Bart., of Posso, in the county of Peebles, who died in 1828, on the 21st ult., at Fern Lodge, Lower Norwood, in her eighty-eighth year.

Anne, Dowager Lady Cockburn, on the 12th ult., at King's Cople, Herefordshire, in her eighty-second year. Her Ladyship was the eldest daughter of the Rev. Francis Coke, of

Lower Moor, in the county of Hereford, and was married, Oct. 15, 1823, to Sir William Sarsfield Rositer Cockburn, sixth Baronet, of Cockburn and Ryslaw, Berwickshire, by whom she had four sons, the second of whom is the present Baronet, and five daughters.

Jane, Lady Elliott, widow of the late General Sir William H. Elliott, G.C.B., K.H., on the 20th ult., at Cambridge-square, Hyde Park, aged seventy. She was the daughter of William Ashmore, Esq., of St. Matthew's, Ipswich, and was left a widow in 1874.

Mrs. Landor (Julia), widow of Walter Savage Landor, of Ipsley Court, Warwickshire, the poet, at the Villa Landor, Fiesole, near Florence, on the 17th ult., aged eighty-five. She was the daughter of M. Jean Thuillier, of Bath, and was left a widow in 1864, with three sons, of whom the eldest, Arnold Savage Landor, is now of Ipsley Court.

George Holyoake, Esq., J.P. and D.L., late of Neachley, Shropshire, on the 20th ult., at Osmonds, Droitwich, Worcestershire, aged seventy-eight. He was brother of the late Sir Francis Lyttelton Holyoake-Goodrick, Bart., and third son of Francis Holyoake, Esq., of Tettenhall, Staffordshire, by Dorothea Elizabeth, his wife, daughter of Robert Lyttelton, Esq., of Old Studley Castle, Warwickshire.

Captain the Hon. Ronald George Elidor Campbell, Coldstream Guards, killed in the attack on Umbelini's stronghold in Zululand on March 28. He was second son of the present Earl of Cawdor, by the Hon. Sarah Mary, his wife, daughter of General the Hon. Henry Frederick Compton Cavendish. He was born Dec. 30, 1848, and married, Dec. 17, 1872, Katharine Susanna, daughter of Dr. Cloughton, Bishop of Rochester, by whom he leaves issue.

The Rev. William Parsons Hopton, M.A., for fifty-three years Vicar of Frome Bishop, Herefordshire, Prebendary of Hereford and Rural Dean, J.P. and D.L., eldest son of the Rev. William Parsons, of Kemerton Court (who assumed the surname of Hopton), by his second wife, Anne, daughter of James Poole, Esq., on the 14th ult., aged seventy-seven. He married, 1830, Diana Christian, second daughter of the Rev. Charles Shuckburgh, of The Moat, and leaves Major Edward Hopton, 88th Regiment, and other issue.

Bernard John Goddard Richards, Esq., of Ardamine, in the county of Wexford, and Roebuck, in the county of Dublin, a large landed proprietor in the two counties, on the 17th ult., in his twenty-second year. He was eldest son of the late Solomon Augustus Richards, Esq., of Ardamine, High Sheriff of the county of Wexford, in 1854, by Sophia Mordaunt, his wife, daughter of the Rev. Bernard John Ward, and was descended from the celebrated surgeon Richards, President of the Royal College of Surgeons, scions of the old family of Solsborough.

Alexander MacLagan, a Scotch poet, in Edinburgh, on the 20th ult., at the age of sixty-seven. He was a native of Perth, was apprenticed as a plumber in Edinburgh, and before his indentures expired contributed to the *Edinburgh Literary Journal*. His poems attracted the attention of Professor Wilson, James Hogg, Lord Jeffrey, and Lord Cockburn; and in 1854, at the suggestion of Dr. Guthrie, he published an edition of his poems called "Ragged and Industrial School Rhymes." He wrote the song, "Dinna ye hear it?" relating to the relief of Lucknow; and contributed largely to the temperance, Freemason, and volunteer song literature. He had a pension of £30 a year from the Government.

HISTORY OF THE LANDED GENTRY OF GREAT BRITAIN AND IRELAND.

BY SIR BERNARD BURKE, C.B., LL.D., ULSTER.

The parks and stately homes which are the peculiar feature of our country are not exclusively possessed by Lords and Baronets. Many of the finest places and many of the most extensive estates are the inheritance of our untitled gentlemen—a class which exercises, perhaps, more than any other, a beneficial influence throughout the three kingdoms; but of this all-important class there existed no available chronicle until Burke's "Landed Gentry" appeared. And yet this class—the pith and marrow of this great empire—may, for ancestry and possessions, proudly vie with the nobility of Continental Europe. This assertion is easily verified by a reference to the memoirs given in the work before us of the families of Scrope of Danby, Foljambe of Osberton, Howard of Corby, Cameron of Lochiel, O'Connor Don of Clonalis, Giffard of Chillington, Kavanagh of Borris, Kingscote of Kingscote, Dundas of Dundas, Moray of Abercairny, Haldane of Gleneagles, Sanford of Nynhead, Sneyd of Keele, Lucy of Charleote, Ferrers of Baddeley Clinton, Legh of High Legh, Bodenham of Rotherwas, Rose of Kilarock, Blount of Maple Durham, and many a one besides. Years have elapsed since "The Landed Gentry" was originally published, and the course of time has tended to its becoming a most valuable and trustworthy record. The work is planned on the "Peerage and Baronetage" of the same author. The existing representative of the family is given first, with his birth, marriage, issue, and the offices he holds. Then follows the genealogical memoir, in many instances replete with historical, biographical, and anecdotal details. The collateral branches fall in their proper places, and the whole is wound up by the armorial bearings. The present edition, in two handsome volumes, is by far the most complete of any yet issued, and has obviously received careful attention and research. Every page seems to have been revised and improved. It is not, therefore, with presumption that Sir Bernard expresses a sanguine hope that "The Landed Gentry" will form, in conjunction with his "Peerage and Baronetage" and "General Armory," a comprehensive history, genealogical and heraldic, of the titled and untitled aristocracy of this realm.

Hospital Saturday in Sheffield, owing to the depressed state of trade, has not been so successful as usual, the amount collected being £635, against £850 last year.

Mr. George James Howard (Liberal), of Naworth Castle, Cumberland, has been returned unopposed as Member for East Cumberland, in place of his late father, the Hon. Charles W. G. Howard. The new member was born in 1843, and is heir-presumptive to the earldom of Carlisle.

The *Times* understands that the governors of Wellington College, with the view of giving to the officers of the Army and the general public full and accurate information as to the past and present administration of the college, have resolved to apply to the Crown to authorise an inquiry, by means of a Royal Commission, directed to this object.

Last week only four steamers arrived in the Mersey conveying fresh meat, their collective consignments amounting to 3823 quarters of beef, 1710 carcasses of mutton, and 141 dead pigs, which is much below recent periods. Although only two steamers reached Liverpool with live stock on board, the number of sheep brought was exceedingly large. Live pigs also came to hand in increased numbers. The totals last week were 100 head of cattle, 3323 sheep, and 1018 pigs.

CHESS.

TO CORRESPONDENTS.

All communications relating to this department of the Paper should be addressed to the Editor, and have the word "Chess" written on the envelope.

G.R. (Rotherham).—We will endeavour to furnish you with the desired information after referring to the file of that year.

E.B. (Leipsic).—A rule that a Pawn might remain a Pawn was adopted by some players in England in the year 1862, but it was not unanimously approved here, and was not recognised at all in other countries. The truth is, that positions in which such a privilege is likely to be claimed by a player can be looked for only outside the domain of practical chess; hence the rule is a dead letter, and is likely to remain so.

L.C. (New York).—The information is noted, and we shall be glad to hear of the proceedings of your club from time to time. Why not send the games?

O.P. (Brighton).—Please send the names of the players.

A.M. (Moscow).—Thanks for your interesting budget of games. We shall be glad to receive the second game in the match when it has been brought to a conclusion.

J.W.W. (It was answered in a notice that appeared in our issue of the 29th ult.)

G.D.L. (Falmouth).—The rules of Polish draughts were published in *La Strategie* some time ago; and the number containing them can be obtained from M. Pretl, 72, Rue Saint-Sauveur, Paris.

C.B.C. (Bristol).—Many thanks. Probably in the course of the next month.

L.W.T. (St. Leonards).—The problem shall be examined.

T.G. (Kiev, Poland).—You will have seen the solution of No. 1832 ere this number reaches you. The same mistake was committed by many of our correspondents.

G.R.D. (Tunstall).—Mephisto's address is No. 9, Strand. The chess-room is open daily.

J.G.F. (Ramsgate).—Your problems are not forgotten; but we do not profess to publish games or problems in the order in which they are received. We think highly of your compositions, and are, therefore, not likely to neglect them in our selection. Look at No. 1835 again. You are very wide of the mark.

CORRECT SOLUTIONS OF PROBLEM No. 1833 received from Boltsbridge, Carlos of Lille, Jane Nepveu (Utrecht), H.R.A. (St. Petersburg), and V.D.H. (Vienna).

CORRECT SOLUTIONS OF PROBLEM No. 1834 received from A. Wood, G.B. Carlon, H. Stebbing, J.G. Finch, Jane Nepveu (Utrecht), C.A. Rowley, George, E. Mitchell, J. Haywood, M. Payne, Dora, Carlos of Lille, F. de Page, St. John's P.S., T.R. Rapp (Munich), W.S. Leest, Barton and Co., Julia Short, and L.H. Roberts.

CORRECT SOLUTIONS OF PROBLEM No. 1835 received from East Marden, Alpha, W. Leeson, Copiapino, P. de Page, Norman Rumbelow, Alfyn, W.S.B., Cetewayo, Helen Lee, T.R. Rapp (Munich), W.S. Leest, Hereward, F.V.P., Elsie V., An Old Hand, D.W. Kell, R. Ingersoll, Frances B. R. Jessop, and E. Elsbury.

NOTE.—The apparent simplicity of this fine composition appears to have deceived the majority of our regular solvers, from whom we have received proposed solutions altogether ignoring the best defences. The most plausible attacks and the correct defences are as follow:—If White play 1. Q to Kt sq (ch), Black's rejoinder is 1. Kt to B 7th interposing; if 1. Q to B sq or 1. B to B 4th, then 1. Kt takes Kt; if 1. Q takes Kt, then 1. Kt to K 6th; and if the Kt at Q 3rd is played, discovering check, there is no mate on the third move, because Black can interpose the Q B P in answer to 3. Q to Q 5th.

PROBLEM No. 1836.—The conditions of this should be to play, and mate in three moves.

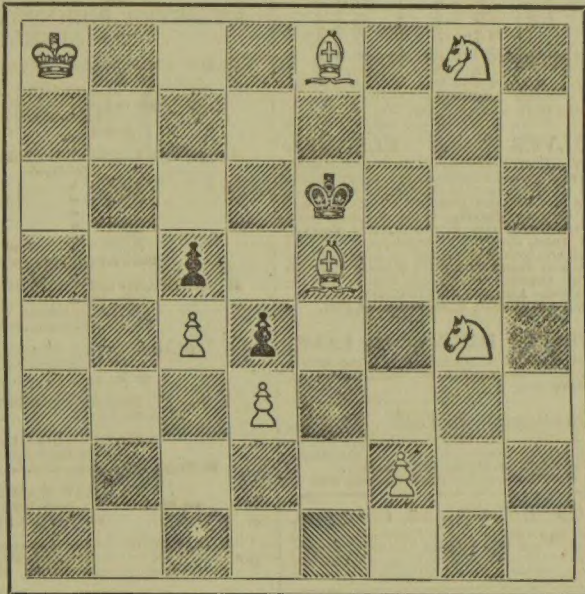
SOLUTION OF PROBLEM No. 1834.

WHITE. BLACK.
1. Q to Q 5th. Any move
2. Mates accordingly.

PROBLEM No. 1837.

By D. ALLINGHAM (Dublin).

BLACK.



WHITE.

White to play, and mate in four moves.

CHESS IN LONDON.

A Game played recently between Mr. JAMES MARON, of New York, and another Player, at Simpson's Divan. (Evans' Gambit.)

WHITE (Mr. M.)	BLACK (Mr. —)	WHITE (Mr. M.)	BLACK (Mr. —)
1. P to K 4th	P to K 4th	19. K to R sq	Kt to B 2nd
2. Kt to K B 3rd	Kt to Q B 3rd	20. B to B 3rd	R to Q sq
3. B to B 4th	B to B 4th	21. Kt to Q 5th	Kt to K 2nd
4. P to Q Kt 4th	B takes P	22. Kt to B 4th	K to Kt sq
5. P to Q B 3rd	B to B 4th	23. Kt to K 6th	R to Q 2nd
6. P to Q 4th	P takes P		
7. Castles	P to Q 3rd		
8. P takes P	B to Kt 3rd		
9. Kt to B 3rd	B to Kt 5th		
10. B to Q Kt 5th	K to B sq		
11. B to K 3rd	P to K R 4th		

The correct reply to White's last move, which is itself inferior to 11. B takes Kt, is 11. Q Kt to K 2nd. The move in the text is effective only if White retreats his K B to R 4th on the advance of the Q B P at a later stage of the opening.

12. B to K 2nd	P to R 5th	24. Q to Q 3rd	
13. P to K R 3rd	B takes Kt		
14. B takes B	K Kt to K 2nd		
15. B to Kt 4th	Kt to Kt 3rd		
16. P to B 4th	Q to K sq		
17. P to B 5th			

This is good enough, having regard to the cramped position of the adversary's forces; but we think 17. Q to Q 2nd, before advancing the Pawn is still better.

18. B to K 2nd	K Kt to K 4th	24. Q to Q 3rd	
	P to B 3rd		

There is no satisfactory reply to this well-timed stroke.

31. P to Q 5th	Q takes P
32. B takes B	R P takes B
33. Kt takes B P	Q to B 3rd
34. R to K 8th (ch), and wins.	

The object of this manoeuvre will be seen on the twenty seventh move, where White gains valuable time by attacking the defenceless Rook.

CHESS INTELLIGENCE.

It is with deep regret that we announce the death, on the 24th ult., of Mr. George Walker, the veteran player and author, whose works delighted English-speaking chess-players during half a century. No writer has produced so many books upon the subject of chess as Mr. Walker; and, although the progress of discovery in the theory of the openings embodied in later works has superseded most of his, there are at least three which possess an enduring interest for the student. "The Chess Studies," a collection of one thousand games of the best players from Philidor to Staunton; "Games Played by Philidor and his Contemporaries," and the series of racy stories originally contributed to *Fraser's Magazine*, and collected under the title of "Chess and Chess-Players," are works that will live as long as the game has charms for anyone. But the greatest work of Mr. Walker's busy life, and that in which he felt the most pride, is the influence he exercised at the outset of his career in creating a popular interest in the cultivation of chess. He was born in Great Portland-street, in March, 1803, and entered the chess arena in his eighteenth year. At that time London possessed an array of strong chess-players such as no other city in the world could boast; but the younger amateurs were scattered over the great city, meeting occasionally only in the coffee-houses, which then served the purposes of the modern club. In 1823 these were brought together by Mr. Walker, and the first step towards the spread of chess in the metropolis was then taken in the opening of the Percy Chess Club. In the same year he originated the popular "Chess column" of our time by contributing an article to the *Lancet*, which was published in the issue of that periodical on Oct. 19, 1823. On Jan. 4, 1835, he commenced a chess column in *Bell's Life*, which he conducted down to the summer of 1872, when increasing age and partial blindness obliged him to relinquish it. Mr. Walker's chess works are as follows:—"New Variation of the Muzio Gambit" (1831), "Analysis of Chess" (1832), "New Treatise on Chess" (1832), "Games Played by Philidor and his Contemporaries" (1833), "The Philidorian" (1836), "Chess Made Easy for Beginners" (1837), "Chess and Chess-Players" (1839-40), "Chess Studies" (1844), besides numerous articles contributed to the chess periodicals from 1846 to 1876. Of his skill in chess he has himself said that he never was "first rate"; but an amateur who contended on even terms, winning occasionally, against such masters as Labourdonnais, Macdonnell, Kieseritzky, Staunton, and St. Amant, must have been near the throne, although he never held the sceptre.

WILLS AND BEQUESTS.

The will (dated Feb. 11, 1876) with a codicil (dated Sept. 23, 1878) of Sir Anthony Panizzi, K.C.B., late Principal Librarian of the British Museum, who died on the 8th ult., at his residence, No. 31, Bloomsbury-square, was proved on the 21st ult. by Charles Cannon and Herbert Appold Grueber, the executors, the personal estate being sworn under £3000. There are bequests to several friends and servants: his books and papers relating to the British Museum the testator leaves to Louis Alexander Fagan, and the residue of his estate to Mr. Grueber and Mr. Fagan.

The will (dated Nov. 6, 1876) of Mr. Charles Howard Whitehurst, Q.C., late of Burwood Lodge, West Brixton, who died on March 13 last, has been proved by John Shaw and James Wells Taylor, the acting executors, the personal estate being sworn under £35,000. The testator, after giving some legacies, gives the residue of his property upon trust for his sister, Mrs. Anna Maria Cantrell, for life, and then for his three nieces, Mrs. Frances Storer, Mrs. Mary Jane Shaw, and Mrs. Maria Shaw.

The will (dated May 7, 1877) with a codicil (dated Nov. 30 of the same year) of Mr. Mark Wolff, late of No. 64, St. John's-wood-road, who died March 3 last, was proved on March 26 last, by Abraham Wolff, the son, Miss Elizabeth Wolff, the daughter, Joseph Sebag, and Alfred Wolff, the grandson, the personal estate being sworn under £45,000. There are considerable legacies to children and grandchildren, and a few other bequests; the residue of his property he leaves to his said son Abraham and his said daughter Elizabeth.

The will (dated Nov. 14, 1872) of Mr. Weston Styleman Walford, late of the Middle Temple, barrister-at-law, and of No. 82, Seymour-street, Connaught-square, who died on Feb. 6 last, has been proved by the Rev. William Harrison Walford and Walter Gibson Walford, the nephews, the acting executors, the personal estate being sworn under £35,000. The testator leaves legacies to nephews and nieces; one half of the residue to his brother Walter, and the other half between the said Rev. W. H. Walford and his niece, Mrs. Rosa Jane Jenkyn.

The will (dated Feb. 28, 1879) of Mr. Daniel Jex, late of No. 13, Buckingham-road, Brighton, who died on March 11 last, was proved on the 18th ult. by Peter Leckie, the acting executor, the personal estate being sworn under £25,000. The testator bequeaths to his wife, Mrs. Brunette Jex, his furniture and effects, £500, and considerable sums of various American stocks; and there are some other legacies; the remainder of his property is given to the children or remoter issue of his late brother, William Jex, as his brother, John Jex, shall select.

The will (dated April 8, 1876) with five codicils of Mr. Robert Crosse, formerly of Stoke House, Alverstoke, but late of Southsea, Hants, who died on March 17 last, was proved on the 3rd ult. by Edward Willson Crosse, the son, and Mrs. Frances Henrietta Willis, the daughter, the executors, the personal estate being sworn under £16,000. The testator bequeaths £500 Consols to the Incumbent and chapel wardens of the chapel of Brentwood, Essex, upon trust, to divide the dividends among six necessitous and deserving families or widows resident at Brentwood or its immediate vicinity; 19 guineas to the Masonic Institution for Girls, St. John's-hill, Battersea-rise; and 10 guineas each to the Royal Free Hospital, Gray's-inn-road, and the Royal Life-boat Institution.

The will (dated Sept. 8, 1858) of Mr. John Longman, late of Wadwick, St. Mary Bourne, Southampton, who died on Dec. 27 last, was proved on the 22nd ult. by Miss Ann Elizabeth Longman, the daughter, the surviving executrix. The testator bequeaths £200 upon trust for the churchwardens of the parish of St. Mary Bourne to distribute the dividends among aged sick and needy persons resident in the said parish on Dec. 24 in every year, to enable them to provide food and clothing at that inclement season.

The will (dated Nov. 1, 1870) of Mr. William Munro Ross, late of Stone Castle, near Dartford, Kent, who died on Jan. 28 last, was proved, under a nominal sum, on the 9th ult. by Mrs. Annette Frances Ross, the widow, the acting executrix. The testator directs the payment out of his property at Berbice, in British Guiana, of £1000 per annum to his wife, to be reduced to £500 per annum in the event of her marrying again; £500 per annum to his daughter Constance Helen, and £500 per annum to his son, the remainder of the income therefrom to accumulate until a sum of £30,000 is raised, when the said property at Berbice is given to his son. The said sum of £30,000, after providing for the annuities, is given in certain proportions to his son and daughter.

Mr. William Marshall, merchant, of Glasgow, who died on the 3rd ult., at the Bridge of Allan, at the age of eighty-seven, has left a legacy of £200,000 to found an institution bearing his name in Glasgow, his native city: a sister of the deceased has, however, a previous life-rent of the money. There are four trustees, and upon them devolves the character of the institution to be thus founded.

Professor C. H. Pearson, M.A., member of the Legislative Council of Victoria, presided last Saturday at the distribution of certificates to the students in the Crystal Palace Company's School of Practical Engineering.

Professor Tyndall gave evidence yesterday week before the Select Committee appointed to inquire into lighting by electricity. He gave a brief history of the facts and discoveries which had led to the adoption of electricity for lighting purposes, and illustrated his description by a series of experiments. Professor Tyndall said he was of opinion that very great improvements in the electric light must be regarded as inevitable. He did not believe gas would be beaten out of the field by the electric light; there was too much use for it.

A letter from the Pope to Cardinal Manning on Protestant schools in Rome was read in the Roman Catholic churches and chapels in London on Sunday. The Pope complains that while in the Roman Catholic schools every possible obstacle is placed in the way of religious teaching, foreigners flock into the City and set up schools into which, by means of their money, they attract the children of the Roman Catholic poor, and in which they are allowed full liberty to teach their own religious doctrines. The letter asks for funds to enable the Pope to counteract the efforts of the Protestant schools.

The *Morning Post* says:—"Mr. Edward Barry, R.A., the architect instructed to report upon the best means of improving the accommodation in the House of Commons for reporting the debates, has made recommendations for the consideration of the Select Committee appointed to inquire into the subject. Mr. Barry proposes to alter the shape of the northern gallery of the House by substituting a horseshoe formation and taking in a portion of the members' galleries to the right and left so far as the doors leading to the writing-rooms over the division-lobbies. It is also proposed to make four rows of seats in front of the curve, with desks attached. Space for two of these rows, it is suggested, should be obtained by cutting away the partition at the back of the present gallery and impinging upon the ante-rooms under the ladies' gallery."

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14 inch 43 ounces	19 7 0	20 8 6	24 14 6
16 inch 58 ounces	28 2 0	27 11 0	33 7 0
18 inch 80 ounces	36 0 0	36 0 0	46 0 0
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